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The **ALL-AMERICAN DANCE STAR CALENDAR** that proved such a popular success last year is being repeated this year. Each month presents a different dancer, and includes all types of dancing. Folk, Modern, Tap, Ballet, Ballroom, all are in the calendar, represented by Fred Astaire, Patricia Bowman, Nana Gollner, Ted Shawn, Paul Draper, Arthur Mahoney. Ruth St. Denis, Kathleen Hinni, Jane Deering, Martha Graham, Richard Stuart and Catherine Littlefield. Beautifully reproduced in rich colors of sepia and cream, the calendar is an ideal gift or school souvenir to mail to your friends and pupils. The calendar, designed for convenient mailing, is 4"x9" and will fit into a regular business envelope. The calendars can be delivered to you with space left blank for your local printer to imprint the name and address of your studio or school there, or to affix printed gummed labels.

AN ALL-BALLET CALENDAR. This year, to keep abreast of the public's quickening interest in ballet and its stars, we are pubiishing an All-Ballet Calendar. This features dancers from the major companies and concert stage, Broadway and Hollywood. This will truly be a true collector's piece for yourself, and appropriate gifts for your ballet-loving friends. Many ballets will be represented, with the star in costume of the role he or she dances in production. These calendars may also be imprinted with your own school or studio name and address by your printer.

The All-American Dance Star Calendar will be ready for delivery on or about October 15th, the All-Ballet Calendar on or about November 15th . . . in time for Christmas mailings everywhere. 15c each in hundred lots. 25c each in less amounts.

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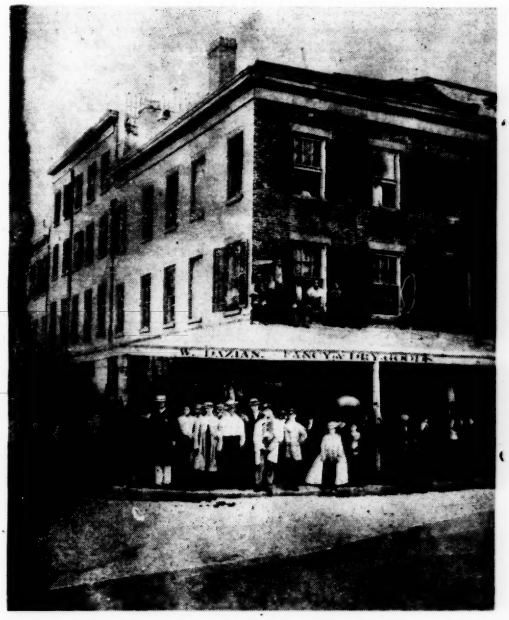

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NEW YORK, BALLET CENTER OF THE WORLD

Host to all dance companies, and now New York City has its own resident ballet theatre and studios.

Ballet Russe de Monte Carlo

The longest ballet season New York has ever seen, began September 10 and will extend to Xmas. It started out with the Ballet Russe de Monte Carlo which came to the City Center Theatre without Igor Youskevitch and played to sold out houses for four weeks. Leading artists were: Danilova, Franklin, Krassovska and Danielian. No new ballets were shown.

Ballet Theatre

Ballet Theatre, the next to invade New York, had the greatest box office business since it has played at the Metropolitan. Moreover, not since the early days of the de Basil Ballet Russe has there been a greater array of ballet stars in one company. The house was sold out far in advance, and no wonder. Ballet Theatre already has so many fine artists and then for the New York season it added five world-famous guest artists. In fact, one may say that the list of topnotchers was so long that you had few chances to see your favorite.

Ballet International

While Ballet Theatre was going into its last week, New York's new Ballet International made its debut, in its own International Theatre at Columbus Circle.

It was started by George de Cuevas, who is a gentleman with a genuine desire to build a strong resident ballet company, and there is a real need and an assured place for such a company. The International Ballet opened Monday night, October 30th, before a house filled to the top with society folks, celebrities, artists and critics. Another proof of the great general interest in ballet today.

Ballet International has two outstanding dancers who would be an asset to any b a l l e t company: Andre Eglevsky, who ranks with the top of classic male dancers, and Viola Essen, who scored successes seven years ago as a youngster of fifteen in the Mordkin Ballet and later in 1940 with Ballet Theatre. Then there is Marie-Jeanne from Ballet Caravan, a marvelous dancer. The greatest mime in the ballet, Simon Semenoff, who is also the choreographer of B a l l e t International's outstanding new b a l l e t, "Memories." William Dollar is showing great choreographic talent in his ballet "Constantia," in which he also dances the male role admirably. There are also Katia Geleznova, Francisco Moncion, a fine artist, John Guelis, an excellent dancer and many other youngsters w i t h outstanding talent. Cian-Carlo Menotti deserves special mention for his beautiful musical arrangement of "Sebastian". As of this date there are many ballets worth seeing at Ballet International, both classic and new.

Every company has had its struggle in the beginning. De Basil started out with a young, inexperienced company and made an outstanding artistic success. Ballet Theatre had to go through its experimental stage with the Mordkin Ballet, and de Cuevas is doing the same today. But the Ballet International deserves your support. It is open to new ideas. It gives opportunities to talented young dancers, composers, designers, etc.

The important thing is that the ballet is growing not only within itself but in interest from the outside world. There is plenty of room for three good companies. Far from offering dangerous competition to each other, they will give each other helpful stimulation, healthy rivalry, and an ever-widening public.

Our three month ballet season in New York is cause for rejoicing in the entire dance profession.

This issue being our Christmas edition, we send our readers everywhere our heartfelt greetings, coupled with the wish that peace, the symbol of Christmas, may be restored to our human family. My prayer for the safety of the soldiers in the field of battle and all the unfortunates who suffer from the ravages of war — may our great Creator endow us with a speedy cessation of hostilities and grant us peace forever.

RUDOLF ORTHWINE, *Publisher*

DANCE
MAGAZINE

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The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

photo: Maurice Seymour

Inez Clavijo is a soloist with the Dorothy Dorben Dancers now on tour.

NOTE: We have had inquiries about the photographer who did the interesting photos of the Humphrey-Weidman Studio in the last issue. Was our face cerise? They were by our own staff photographer, Gerda Peterich.

COMING

Interviews with Viola Essen, Frederic Franklin, Nora Kaye, and Bascom Lamar Lunsford on folk dancing, besides articles on Martha Graham, Tatiana Toumanova and the latest ballroom dances by Veloz and Yolanda.

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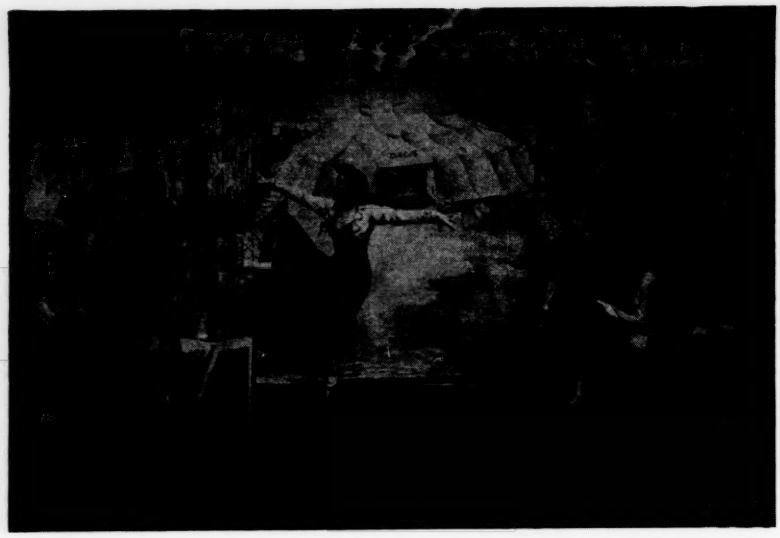


Irene Hawthorne, the circus charmer in "Back of the Big Top" is now dancing in the Theatre Guild's new production "Sing Out Sweet Land."

TELEVISION: A NEW WORLD FOR DANCERS

by VIRGINIA KELLY

When the movies were invented dancers thought it would be a wonderful new field for their art, but so far, they have been disappointed. When radio came into popularity they were again out of the picture.

But now that television is about to flower into a world entertainment, it actually looks as if the dancer is in on the ground floor for the first time.

Bud Gamble, television program consultant for Farnsworth Television and Radio Corporation, and producer of the weekly television program, "Sketchbook", believes that dancing is a television natural and proves his point by having dancers almost constantly on his programs. The excellent reviews his telecasts get make it look as though the critics think so, too. His circus ballet received the best rating of the week when it was given. His underseas ballet was heralded by Billboard as "one of the best things in Television". Tom Kennedy, radio columnist of the New York Times wrote, "The finest television performance in New York."

Of course, in television the pulchritudinous dancer gets the edge. Very little eye makeup can be used, skin is pancaked brown to keep the red from making it look dark and a panchromatic blue purple is used sparingly on the lips.

When television takes your picture there are no photographs left, because the picture is taken by a seasoned metal that converts the light rays into electrical waves and off you go into space to be seen on the thousands of television reception sets already now in use in America. (There are five thousand in New York alone).

The enthusiasm of Mr. Gamble has interested a number of young dancers in working with him in his experiments and to date he has given some very impressive demonstrations of the importance of the dance in the future of television.

Of course, the dancer still feels she is dancing on a postage stamp but her stage is being enlarged every day. Even the screen she appears on will be made much larger after the war. The dancer should prepare for the opportunities to come.

Right now Mr. Gamble tells us it takes about three hundred hours of hard preparatory work to do a one-half hour television show. He is fortunate in having his wife, Edna Gamble, an expert on decor, to assist him. There were large and miniature sets for the underseas ballet. Mr. Gamble had one camera photographing a glass fish bowl, another taking the dancer. By a miracle of science he is able to so superimpose these that he creates a perfect illusion of the dancer performing "20,000 leagues under the sea".

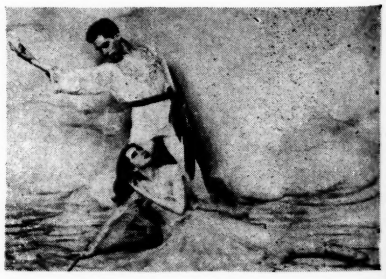
When he wants dancers pirouetting in the clouds, he photographs them through the steam generated by dry ice.

"Ballet is a great possibility for television," said Mr. Gamble. "With its synchronization of fine music, gorgeous decor and thrilling movement it will be revolutionary."

Just as the audience for classical music has grown rapidly in recent years, because of radio's symphony concert programs, just so the best in dance art will have a wonderful opportunity to find a new and ever widening audience.

Mr. Gamble went on to say how necessary it was to see the dancer's whole body in motion without the feet or far-flung arms getting outside the camera range. After a little practice the dancers learn to concentrate their movements within the scope of

In "One Summer Day" Joe Harris and Dianne Olley appear as billowy, dancing clouds.



the camera and all is well. The complete, miniature figures appearing on the television screen are very fascinating, suggesting fairy folk better than these wee creatures have ever before been suggested.

Mr. Gamble is a most poetic librettist. He creates his own ballets in which to feature dancers. Some of them would be lovely on just a regular stage even without the wizardry of television dropping dancers under the sea or skyrocketing them above the clouds at will.

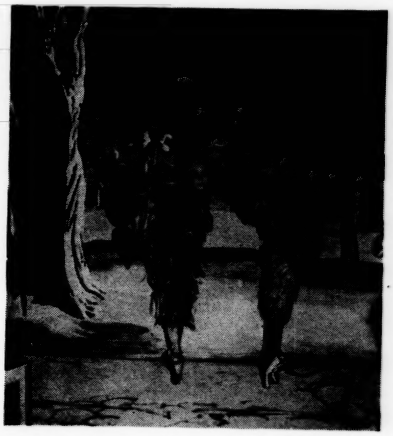
Here are some of the ballets that have already been produced, as told by Bud Gamble. All of these programs were telecast over Dumont station WABD. These should give dancers an idea of what they will be expected to do when they become television stars.

"Easter Appointment at Lilly Dache" was a ballet with the setting in the Dache hat shop. It was not a commercial show. In fact all ballets have been produced exclusively for research in adapting ballet for television.

The setting of this show was the interior of a hat shop with beautiful antique picture frames on the wall, framing the faces of models, two of whom were vocalists. The opening scene showed a gentleman and his wife trying to decide on a hat just before closing time. After they leave and the store is closed for the night, Lorraine Reus, one of our dancers, came on the set and danced, then began to dust the objects in the room with a feather-duster, dancing the while. As she dusted the models in the picture frames they came to life and sang. The removal of the cover of a large hatbox released another ballet dancer. The choreography was done by Irene Hawthorne.

"One Summer Day" was a fantasy, opening with a father and daughter on a hillside, looking up at the clouds and day-dreaming. As the clouds pass, the father plays a game with the child, giving each cloud a name and describing it. Dissolved through moving clouds (a trick camera effect) each dancer, introduced by the voice of the father, did a ballet number in character with the type indicated in the script. The last number, that showed two thunder clouds, hailed the approach of a storm. The camera then returned to the hillside set, showing the father and child hurrying to escape the coming downpour.

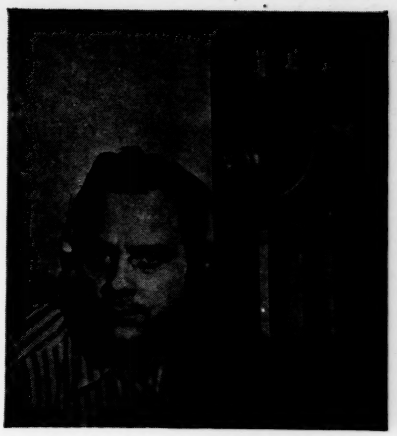
"Fly Away Home", a fantasy about birds began in the bedroom of a child. She talks to a caged canary, pausing to wonder how it feels to be imprisoned as is the bird. At this point the child falls asleep and the action continues against a forest setting with the story, in ballet pantomime, of the actual escape of a canary and the reactions of the other creatures of the wood. Each dancer appeared, reacted to the presence of the canary (the little girl in the first scene is the canary in the second and is shown in a large cage). Each bird danced an individual number. Finally the



Dancers take wing as "our feathered friends" in a forest scene from a ballet, "Fly Away Home".

canary is frightened by the too friendly advances of a frog, which cause her to flee back to the safety of her cage. The bird is in the cage in the last scene as the child awakens from her dream.

In "Treasure For Two", we have an undersea ballet fantasy beginning on a dock where two children, a boy and a girl, are fishing. The story develops from the boy's desire to keep the girl, who is becoming impatient, from going home. He tells her of a treasure buried beneath the dock and of the creatures under the sea. By the use of trick camera technique the dancers appeared to be dancing under-



Bud Gamble, maestro of television, directs his ballets over the electrical air waves.

water in a undersea setting with fish swimming about them. The dancers were described in the narration running through the ballet and the individual dances were in keeping with the vocal descriptions of fish, flowers, pearl-diver and mermaid, octopus, etc.

"Back of the Big Top" began with the reminiscences of an old clown who narrated a brief history of the early days of Ringling Brothers and Barnum and Bailey before embarking on a commentary of a romantic interlude in his own life, dealing with his conquest of a circus beauty's heart and hand over his rival, the juggler of the circus. As he told of this day at the circus, the scene changed to the actual circus setting where the dancers pantomimed the story the clown was telling in ballet. Irene Hawthorne did the choreography and played the circus beauty, helping the dancers with their steps and later performing a dance to reveal her growing affection for the clown.

Mary Terry dances for television in a ballet fantasy of underseas life, "Treasure for Two".

Nativity scenes from Radio City Music Hall's twelfth presentation of its famous Christmas pageant which is attended each year by thousands of visitors from all parts of the country.

A CHRISTMAS STORY

It was Christmas Eve, but so many, many years ago that scarcely anyone now remembers that it was Christmas Eve that changed the whole life of the little acrobat named Jere'.

It was Jere's mother who suggested he be called Jeremiah, because all she knew about the Bible was that the Lord had said to a man named Jeremiah "I shall be with thee". Jere's father had agreed to the name because all he knew about religion was his love for Jere's mother, the gay little gypsy dancer of the minstrel band. But the child, Jeremiah, had insisted on calling himself Jere'. So as he grew up he was known as "Jere', the finest little jongleur the country round."

When Jere' was fourteen he was alone in the world, with only his father's tricks and his mother's gayety to keep him from starving. So he waited on the steps of the Church of Our Lady to do the Holy Mother honor, because he had learned along with his other tricks that the churchyard was the finest market place for his wares.

But today the people were staying in the church longer than usual because it was the day before Xmas. It was beginning to snow and Jere' felt cold, but what troubled him most was that it might get dark before the people came out to see him do his stunts. He drew nearer the church for shelter, and then nearer the doors for curiosity, and finally, finding himself so very near a wide crack he stood on tiptoe and peeked in to see what was keeping the people so long.

All within was dim and shadowy, except the statue of the Virgin Mary which stood on a pedestal surrounded by a hundred flickering candles. Jere' wondered if he was having a vision and looked at the snow again to be sure he was awake. But just then someone flung open the doors of the church and Jere' found himself sitting at the bottom of the steps while his customers passed by him.

This would never do, he realized, so he jumped to his feet, unbuckled the dingy blanket on his back and flung it with more than his usual gay impertinence on the immaculate carpet of snow before him. The next instant he stood in the middle of it, flipped his body into the air and made a complete somersault before he landed again to take off his hat and bow to the ladies.

Some of the people stopped, but others just laughed and walked right over his blanket to continue on their way. Jere' now drew a golden ball from his pocket and threw it into the air but when it came down again there were two. He picked a third off the top of his head, although no one had noticed it there before, a fourth he drew out from the top of his coat, and a fifth he plucked right off the shoulder of a stout old gentleman who had not intended to stop.

From the laughs that greeted his simplest of stunts, Jere' concluded he was going to have a successful performance, and he was not mistaken.

Before he had done more than half a dozen tricks, his dingy blanket was sequined with bright coins and some of them were silver. But he kept on because he had learned that the poor give of their few pennies more quickly than the rich do of their many gold pieces.

He suddenly threw the five balls into the air, sprang onto his hands and juggled the golden balls with his feet while he sang a most amusing and improper little song. The crowd cheered, and a gold piece dropped on the blanket right under Jere's nose.

As the crowd dispersed Jere' buckled his dirty blanket once more to his back. But as he turned to go he remembered

(continued on page 30)

BALLET THEATRE'S NEW YORK SEASON

Staff photographer Constantine made performance shots of Ballet Theatre artists. L. to R.: Nora Kaye and Hugh Laing in "Aleko"; John Kriza, drummer in "Graduation Ball"; Alpheus Koon and John Taras, headmistress and general; Dimitri Romanoff and Rosella Hightower, in new "Waltz Academy"; Leonide Massine; David Lichine and Tatiana Riabouchinska in "Graduation Ball"; Nicolas Orloff and Lucia Chase in "Carnaval"; Harold Lang in "Fancy Free"; Nana Gollner and Anthony Tudor in "Gala Performance". For other photos see review on page 36.

ROMANCE IN RHYTHM

by MARY LEWIS

photo: Lorstan

Jack and Sally Lynch in one of the story tap dances which have proved to be such a success.

Only a few years ago tap dancing was looked upon by the average show-goer as a purely physical effort set to music with lots of rhyme but not too much reason, and limited to a few variations of tempo. But look at it today! After a series of growing pains it has matured and grown mellow, so to speak. It has reached into ballet for beauty and grace, stolen a certain smoothness and sophistication from exhibition ballroom dancing, and added the fire and dash of character work. All of these essentials have been absorbed and have become a definite part of tap.

Where to now? Has tap reached its full stature? No, indeed, tap dancing, like any form of entertainment that depends on the whimsy of a fickle public, must continue to find new expression in order to justify its existence. Tap has by no means reached the limitations of its possibilities.

There is always a new twist to an old story. In this particular case, it is a song story. The locale is one of Broadway's smart supper clubs; the master of ceremonies starts his introduction of the next number to the soft musical background of "Flapperette".

"And now," he continues, "the old, old story of Boy meets Girl brought to you in a new and refreshing manner. The title of our musical story is "Romance in Rhythm". The characters are, the Boy and the Girl; the place, almost anywhere; the time, (a chime softly strikes three).

The orchestra now softly picks up the cue with a few measures of "Three O'clock in the Morning", then quickly changes to an eight measure strain of "Me and My Shadow" as the Boy makes a strolling entrance to the center of the floor. Here he stops to light a cigarette, the music again changes. Now it's playing "I'm Nobody's Baby" as the girl makes her entrance and accidentally bumps into the boy. He turns, and the music changes to "Let Me Call You Sweetheart", as he sees the Girl. He then approaches her, but she evades him to the tune of "I Only Want a Buddy Not a Sweetheart." And here you have that new twist, interpretative tap, Rhythmic Pantomime, or call it what you will.

I find myself fascinated by this new medium of expression, a medley of popular songs in sequence telling a complete story while the dancers add life to it with an easy agile rhythm. I catch myself repeating the words of the tunes as the story unfolds. The Boy invites the Girl to "Let's Dance In A Make-Believe Ballroom". She refuses and does a ballet step instead. He catches her, swings into a bit of jive to the tune of "It Don't Mean A Thing If It Ain't Got That Swing". She breaks loose but is back a moment later when the furioso effect of the music "Stormy Weather" frightens her back to his arms. The music then softens to "April Showers" and they pantomime the softly falling rain, but soon they dance happily to a chorus of "Blue Skies", as the master of ceremonies ad libs the last eight measures with the following words:

"And so we come to the end of our musical romance, Boy met Girl, Girl met Boy. Nothing but 'Blue Skies' of course from now on."

The solid applause from a dance-wise audience was all I needed to stir me into a hurried trip to the dressing room. Who was the creator of this new, fascinating form of tap dancing?

It turned out to be none other than Jack Lynch, a young man with a genuine talent for creative work, a former protegee and assistant teacher to the famous Jack Manning. This young dancer and teacher had just successfully completed an extremely interesting assignment teaching tap at the 66th Annual Convention of the American Society of Teachers of Dancing at the Hotel Astor in New York City.

My interest in his latest creation brought forth a treasure of information on the possibilities of interpretative tap. It seems there are thousands of popular and semi-classical works available and waiting for the ingenuity of the dance world to fashion song and dance stories around them. You can use them on any conceivable theme, romantic, comedy, dramatic; and do not forget the hundreds of nursery rhymes which can be fashioned into juvenile tap dance stories of rare charm. Solos, duets, trios, in fact an entire production number is easily adapted to this new method of expression.

Audiences have accepted it with enthusiasm but how will the dance teachers react? At the quiet suggestion, Jack Lynch was on his feet.

"That's it! Let's ask dance teachers to mail in their song stories. The most interesting I will routine and it can be presented in a later issue of the DANCE Magazine."

All right, teachers, here is a challenge. Mail in your idea of a song story for a tap dance, and Jack Lynch will choose the best one and routine it for you in a future issue of the Teacher's Edition of DANCE Magazine. Do it now!

Prologue. Prankster Frederick Lee, the headless horseman, terrifies Joan Marshall, passer by, in Jan Veen's ballet "Hudson River Legend."

Teacher Ichabod Crane dismisses naughty pupils. Constance Gould, Perilla Southwell, Eleanore Guy, Adele Hooper, as the mischief makers.

Arriving guests, Constance Gould, Elaine Fairfield, Joan Marshall, and Perilla Southwell are in festive mood for Van Tassel's party.

Coquettish Katrina, "Won't say yes and she won't say no." Jan Veen, the lovesick teacher, Eleanore Guy as Katrina, Frederick Lee as Brom Bones.

The plot thickens when Ichabod Crane declares his love on bended knee only to get the brush-off from Katrina. Jan Veen and Eleanore Guy.

Epilogue. Newly-weds, Brom Bones and Katrina, leave the old Van Tassel home. Frederick Lee, Eleanore Guy, Helen Littlefield, and Adele Hooper.

photos: John Lindquist

AMERICAN CLASSIC IN BALLET FORM

The "Hudson River Legend," a ballet by Jan Veen (Hans Weiner) based upon Washington Irving's classic story, "The Legend of Sleepy Hollow," was presented at a benefit concert of the Boston Civic Symphony Orchestra. This is an excellent example of the use of American backgrounds as motivation for native ballets.

At the schoolhouse the pupils do dances of play. Ichabod then teaches geometry by a dance which includes lines, triangles and circles. Katrina skips by; Ichabod falls hard, much to the merriment of the pupils. Enraged, Ichabod dismisses school and daydreams about Katrina.

Later, there is a family dance at the Van Tassel party, a flirtation dance by Brom Bones and Katrina, and the guests do a round dance. After the guests go, there is a dance of proposal by Ichabod to Katrina.

On the way home Ichabod encounters the Headless Horseman and disintegrates. In the epilogue Katrina and Brom Bones marry, but Ichabod is absent.

A DANCER'S SCRAPBOOK

The first picture in her mother's scrapbook shows tiny Moussia taking her first curtain call, and above as she takes her bows today as soloist with de Basil Co.

When a mother pastes in a scrapbook the photograph of her little girl dancing the part of a bunny in her first dancing school recital, there is no way of telling whether that little girl will become a great ballerina or not. If she doesn't, it is still fun to have kept a dancing scrapbook for your child if for nothing else just to show her children some day. But if this little dancer does become a world-famous dancer, that scrapbook becomes a real treasure for the whole dance world.

We were privileged to look through such a scrapbook of a young dancer who is now well on her way to greatness. Eva Matlagova showed us the scrapbook of her little girl, Moussia Larkina, now a popular soloist with Colonel de Basil's Ballet Company in South America.

This is the story the scrapbook tells. Moussia's mother was a Russian dancer and she married a young Oklahoma boy named Larkin who was part American Indian. The gorgeous little child of this union was Moussia, who came into the world looking like a cherub and still does.

Mrs. Larkin settled down in Oklahoma to raise her children. She also has a fine young son, Lloyd George Larkin who is a paratrooper in the U. S. Army. But Mrs. Larkin could not give up her dancing completely, so she opened a dancing school which is today one of the best schools in the Middle West.

When she was three years old Moussia began studying in her mother's dancing school. At the age of thirteen she was brought to New York by her mother to study with Mikhail Mordkin. While she was waiting for Mordkin to return to town she studied one month with Vincenzo Celli. She later studied at Cape Cod Musical Camp and with the Vilzak-Shollar School of Ballet. Her mother had to return to Oklahoma, but she put Moussia in the Professional Children's School, left her under proper chaperonage and did the hardest thing a mother ever has to do—leave her baby.

It happened that when de Basil gave a tryout, Moussia was not invited to attend, no doubt her teacher thought she was too young.

Moussia's mother, however, set to work to get de Basil to give Moussia a tryout. She succeeded, and de Basil signed Moussia immediately on a five year contract and made her his special protegee. Moussia was now just fifteen years old.

De Basil said when he signed her contract, "You have what only God can give, but I can help to develop those gifts. I have done it so many times, but they have all left me. You, too, will leave me some day."

Tears sprang to Moussia's eyes, "No, I will never leave you," she said quietly.

Again Moussia's mother stepped aside and let her little girl go out of her life and out of the country.

Before they left the U. S. for South America, however, Moussia had her first special notice from the Washington press praising her as Little Red Riding Hood, "Tchaikowsky's 'Sleeping Beauty' ballet developed a series of climaxes which were precipitated by the art of Moussia Larkina and Michel Panaieff (Red Riding Hood and the Wolf)."

Moussia has written to her mother every week without fail, enclosing programs, newspaper clippings, fan mail and snapshots.

The scrapbook shows that she received her first fan mail while in Canada. In Chicago she had her first newspaper photograph nibbling on a piece of sugar cane. "For quick dancing energy," the writeup said.

In Rio she had her name on the program for the first time as soloist.

By the time Moussia was seventeen, she had fallen in love with that excellent young dancer, Roman Jasinski. They were married in South America. Moussia sent a sweet letter to her mother saying how sorry she was her mother couldn't be there and enclosed a photograph of just how she looked on her wedding day. That picture is also in the scrapbook.

Later she wrote, "Roman gets so much applause everywhere. One time

Moussia Larkina in rehearsal with de Basil's Ballet Company now on a South American tour.

the audience stood up for five minutes cheering him. As a result, we are recognized everywhere we go."

Sometimes Moussia encloses sketches, she likes to draw in her spare time. Another time she mentioned that everywhere she goes people ask her why she walks so fast. Her mother explained she has always been bounding with energy.

Once Tatiana Stepanova became ill and Moussia was asked to do her roles. She danced the lead in "Graduation Ball" and "Giselle". She rehearsed these only a couple of times, but gave her performances without a mistake.

She wrote home, "Even Roman who rarely compliments me, said how he expected me to do big things."

We wish we could reprint all of Moussia's sweet, unaffected letters to her mother, but space won't permit so we have chosen this typical one.

Dearest Mommie:

How are you by now? I feel very well today because we finished our performance here last night and have had the whole day to rest up in.

Montevideo has really marked the turning point in my career. Everything has happened so fast that I danced many new roles before I realized it enough to get nervous (at that I lost a kilos and a half, and Jasha lost two and a half kilos).

Yesterday we went to a charming party at the American Embassy. Mr. and Mrs. Dawson, our ambassador and his wife, have attended every performance and they are truly people to be proud of, Mother. Mrs. Dawson was so excited that I had received so many new parts and she couldn't praise me enough. She introduced me to everybody by saying, "'Have you seen Moussia as the bird in "Isla de los Ciebas?" She told Kleiber (the famous conductor) that he just had to find time to see me in "Chimarosiana". I guess that I carried the parts over all right by the things people say, so I am very happy.

After Mme. Tcherinchieva saw "Isla de

(*continued on page* 30)

Delightful photos chosen from Mrs. Larkina's scrapbook include Moussia and her husband, Roman Jasinski, on the beach practicing lifts; dining out with friends; Roman as the drummer boy; Moussia in a Degas pose; on a summer holiday; sur les pointes; and rehearsing an arabesque releve.

YOUR SKATING LESSON

by MERCURY

DANCE Magazine was fortunate in being able to interview for its readers some of the most outstanding teachers of skating. Here in this article you will find their best advice for your success in skating.

Talking to Mr. Gus Lussi we learned that the young skater of today far surpasses the veteran skater of yesterday. The eight and nine year olds now do what only the world champions could do in the last generation. Now kids like Robin Lee win the world championship at fourteen. Sonja Henie won it at thirteen and the age for champions gets lower all the time.

Great strides have been made by this generation by the introduction of acrobatic stunts that thrill the audience, a greater fleetness and more attention to the setting of skating routines to music.

Mr. Lussi has discovered that girls' coordination is ready to learn skating at six or seven years of age, but the boys are better coordinated around ten or eleven.

To get the most out of your training Mr. Lussi recommends good skating equipment, a snug outfit (warmth without bulk or interference). He emphasizes that it takes character and determination to be a good skater as well as a keen, alert mind and a healthy, strong body.

"It's no recreation for sissies," Mr. Lussi assured us.

During training period you need lots of sleep and a high protein diet, such as beefsteak, milk, lamb chops, to say nothing of fruit and fresh vegetables to keep you in the pink of condition. A skater in training should do three hours a day on school figures besides rehearsing his jumps and practicing his routines. Don't ever expect to be a champion unless you practice six days a week. During intensive training Mr. Lussi gives his students two non-consecutive days of rest each week to recuperate from the long hours of work. But most of all, Mr. Lussi stresses "no temperament". It's a long, hard struggle to become a champion. You have to love it, and there is no time or place for notions, grandstand play or fits of temperament.

In spite of the fact that Mr. Lussi is all admiration for the skating youth of today, he is looking forward to a new era, one of bigger, better and more artistic skating.

Howard Nicholson

Howard Nicholson is all for style. "It's not what you do but how you do it," said Nicholson and that certainly goes with DANCE Magazine. He wants the youngsters to perfect their carriage, their skating stroke, the artistic flow of body line as they skate.

"It is so much easier and quicker in the long run to take time to learn things right than to correct them afterward. No matter how high you jump or how many revolutions you can make in your spins, if you don't do them with grace, no one enjoys watching you. The young skaters have shot ahead in everything but style. That is their problem now."

Mr. Nicholson believes in clean cut footwork and a large and varied repertoire of connecting steps. Many spectacular jumpers and spinners lose out because of their loose, sloppy footwork between stunts. Mr. Nicholson emphasizes the arched back, the relaxed shoulder, the turned out hip on the raised leg, and hips tucked under on the supporting leg. He insists on a clean take off on a jump and a clean landing and no faking in order to get height. The public is getting used to the miraculous jumps and spins of the present day skater. Now it is looking for artistic values. The young skater must see the handwriting on the wall and prepare for the new era of style and art in skating.

Joseph Carroll

DANCE Magazine was lucky to get an interview with Joe Carroll, popular teacher of ice dancing, before he passed away.

Mr. Carroll was the pioneer in interesting young skaters in the ice dance. Even five years ago it was only the older people who studied the waltz, fourteen step, tango, etc. on ice. Mr. Carroll started a class in 1940 for children 6 to 14 years of age. In no time the kiddies were startling their older brothers and sisters with their intricate sequences on ice. Mr. Carroll was always a great booster for the dance. He even went so far as to say his great success with these children was largely because most of them had already had training in ballet, interpretative or ballroom dancing.

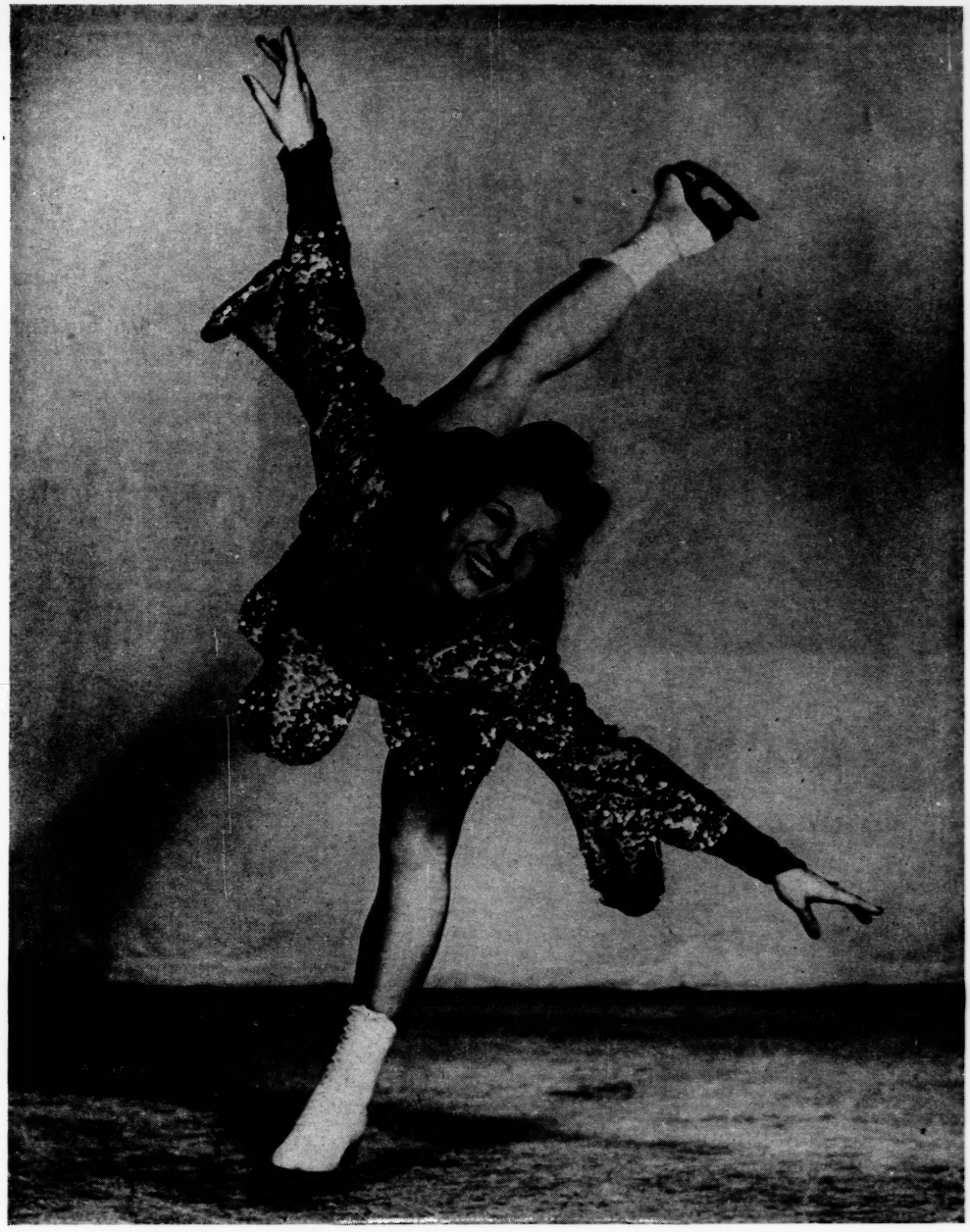
Mr. Carroll always stressed the ballet arm and foot positions, the pointed toe, and turned out leg. He taught his pupils to count the musical rhythm of the music of each dance. This approach to skating is certainly an excellent one for young children. It stresses grace, control, rhythm, and furthermore, it is extremely sociable. In fact, it is an ideal introduction to skating for all ages.

Mr. Carroll taught them to dance alone first, and then with partners. Everything was planned so accurately that the children found no difficulty in changing partners. Toward the end of the season, Mr. Carroll would pair them off in teams and further develop their harmony of line and movement. The children had a wonderful time and certainly were always a popular attraction wherever they appeared on programs, in carnivals, etc.

Mr. Carroll always prided himself on making his class a happy, sociable occasion. He always introduced his pupils to each other and stressed the companionship and cooperation necessary to make ice dancing a success. Friendships formed in Mr. Carroll's classes often lasted a lifetime of skating. He told us at the time we talked to him that his youngest pupil was six and his oldest eighty-one. He emphasized that ice dancing like ballroom dancing can be engaged in throughout a lifetime and need not be discarded in middle age like so many of our strenuous sports and other activities.

There were no wallflowers in Mr. Carroll's classes. He insisted that each one be responsible for his own skating and his companions' good time. Each child had to pass a test alone to be sure each one knew the dance and would not handicap a partner.

Figure skating is not necessary as a prerequisite to learning the ice dances, but the student must know elementary edges: inside forward, outside forward, outside back, a change edge and a three turn.



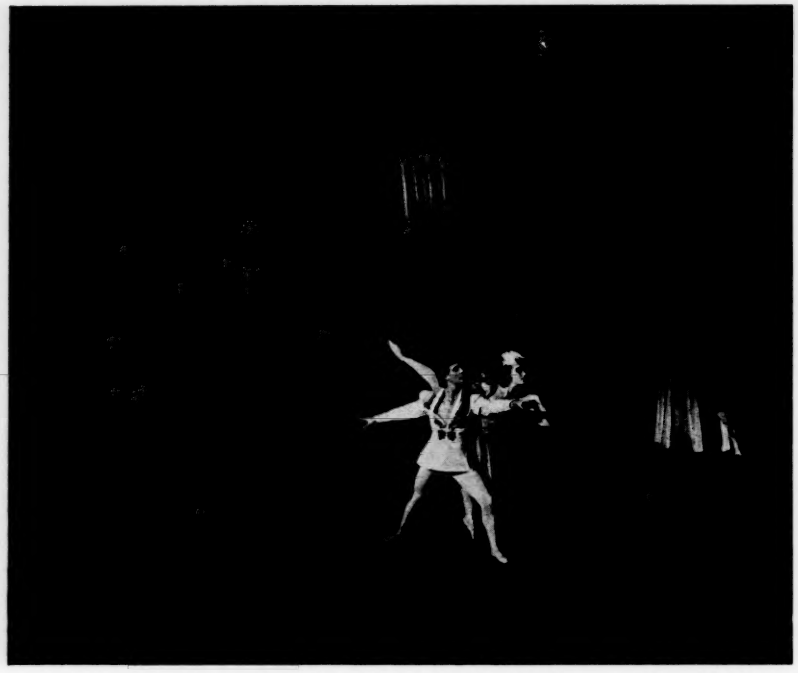
★★★

Mae Ross as starred in the Follies as the "Vivacious Venetian"

ICE FOLLIES ON NATION-WIDE TOUR

Besides Mae Ross, "Ice Follies" boast the inimitable Frick and Frack; Shipstad and Johnson; Hazel Franklin, ice ballerina; Phyllis Legg, stilt skater; also Bobby Blake, Norah McCarthy, Jane Zeiser, and Thomas twins.

Numbers include "Swing a Song of Sixpence," a variation on the nursery rhyme; "Sailor's Hornpipe," an "Enchanted Forest," the "Donnybrook Fair" with a jolly scene of colleens on their knees scrubbing away at their washtubs.



This performance shot of the Volkoff Canadian Civic Ballet reveals both flair and atmosphere.

and develop a company composed of Canadian dancers. The first important step was realized when the Boris Volkoff group of fifteen dancers went to the Olympic dance festival in Berlin in 1936. The Berlin success encouraged further developments at home, and in 1939 Volkoff organized the first Canadian Ballet. He and his groups are well known for their part in promenade symphony concerts, Massey Hall ballets, army and air force shows and numerous charity entertainments. For nine years he has produced ballets for the Toronto Skating Club Carnivals. Until the 1930's the club played two nights only and confined its program to skating achievements. In 1933 Volkoff designed an ice ballet for the Club. Since then the Club's annual carnival runs five nights.

Mr. Volkoff has had wide experience in this field.

A CIVIC BALLET IN CANADA

photos: RONNY JACQUES **by CORDELIA ENGLISH**

Always on the trail of Civic Ballets to write up for our readers we were delighted to hear that Janet Baldwin (Mrs. Boris Volkoff) was in the States. We lost no time in making an appointment to interview her on Canada's Civic Ballet, about which we had already heard from various sources.

Like so many civic enterprises, here is another that depended on the vision and determination of one far-seeing artist who was willing to do the pioneer work and make the huge sacrifices always necessary to launch something new.

Mrs. Volkoff reports that before her husband came to Canada, ballet was little understood or appreciated and its famous artists were quite unknown. In fact, dancing was the Cinderella of the arts and a man had to be a real hero to dare take part in a performance.

Today the Volkoff Ballet performances can pack the Varisty arena, it has a large number of ballet connoisseurs, and Toronto is numbered among North America's most appreciative audiences by touring dance attractions.

Boris Volkoff received his training in the State Ballet School of Moscow. At the beginning of his career, Mr. Volkoff toured Russia in opera ballets and concert groups. In 1919 he returned to Moscow and entered the State School to continue his studies and work as a professional member of the opera ballet. For some time he was premier character dancer in Mikhail Mordkin's ballet. After touring Siberia in a company organized by the State School, Mr. Volkoff held the position of Ballet Master in an opera company touring China, India, Burma and Malaya.

In the United States he joined the ballet headed by Adolph Bolm in Chicago where he remained until he came to Toronto in 1930. He established a school in Toronto to train

For ten consecutive years he choreographed the ice ballets for the Toronto Skating Club ice carnival. These ballets were the main feature of the event, and were annually attended by approximately 70,000 people. The climax of these performances was the

"Les Sylphides," was the only ballet carried over from last season at the Royal Alexandra.

finale. Here Mr. Volkoff presented a complete episode, containing both dramatic and satirical qualities. It was through the building up of these qualities that the ice shows were brought to a spectacular close. The success of the Toronto Skating Club carnivals, was of the greatest importance in creating both an appreciative and critical audience for the Volkoff Canadian Ballet. It would be well for travelling companies to bear in mind the work that has been done here in Toronto in building an audience of good taste, and therefore, refrain from choosing for this city a repertoire suggestive of an unappreciative and provincial audience, and by so doing break down that which the Canadian Ballet has worked so hard to build and strengthen.

Janet Baldwin was a skater when she met Boris Volkoff and decided to study dancing seriously. Here is a real union of dance and skating. Their mutual ideal was to help build a foundation for artistic appreciation in Canada. They believe that in the educational and professional theatre the art of the dance is the best medium to portray the nation's artistic wealth. Their reward has been that people are now awakening to an art so long neglected, artists, singers and musicians, all realize their relation to the dance. A new consciousness of the joy of rhythmic movement, an age old heritage of man, is being found in Canadian youth today.

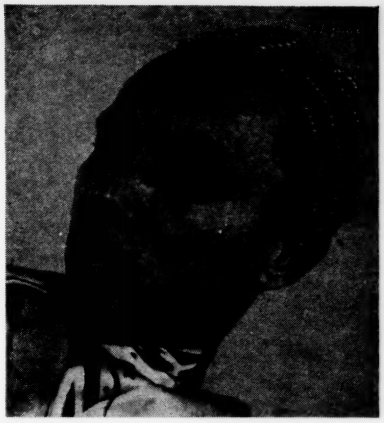
But Rome was not built in a day and neither is a Civic Ballet. First, the Volkoff's built a school. That was twelve years ago. Out of the most advanced group of students they were finally able to build an amateur performing group. In 1936 the group was invited to represent Canada at the Olympics. There were fifteen in the company and, although it was the only amateur company at the games it rated sixth out of the twenty-three competing groups representing many countries.

In '39 the Volkoff Ballet was sufficiently strong and well organized to put on "Prince Igor," "Les Sylphides" and a group of divertissements. From then on they have created two or three completely new ballets and divertissements each year and present three performances a year playing several consecutive nights. Besides these they are sponsored for benefits and have been invited to Ottawa for three performances under the sponsorship of the Ottawa Civic Service Recreational Association with Princess Julianna attending the gala opening. They have also danced in other Canadian cities.

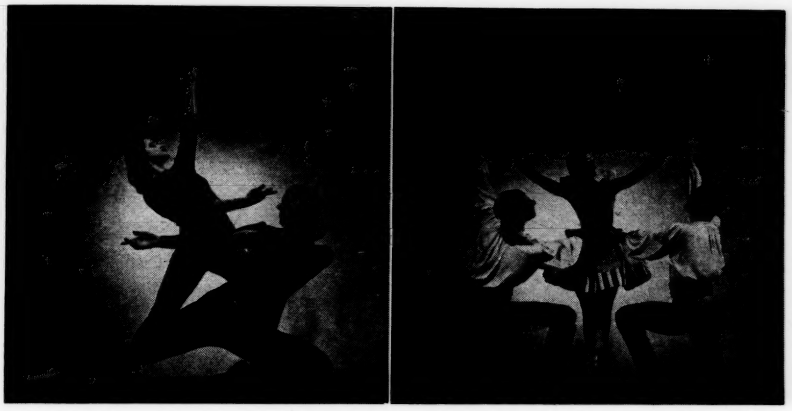
They have the reputation of drawing the largest crowd of the year when they dance with the Toronto Philharmonic Symphony.

A new and interesting experiment was to try out their new ballets in a small theatre and then a few weeks later hire a large theatre and present the new ballet with two old favorites.

They have received no financial backing so far and it has not been easy. They have sacrificed for each set of costumes, lights and scenery. Some of their members work during the day and rehearse and perform at night. As a result there is a real pioneering spirit in the group and only the staunchest spirits can qualify for permanent membership.



Boris Volkff, who is both choreographer and director of the Volkoff Canadian Civic Ballet.

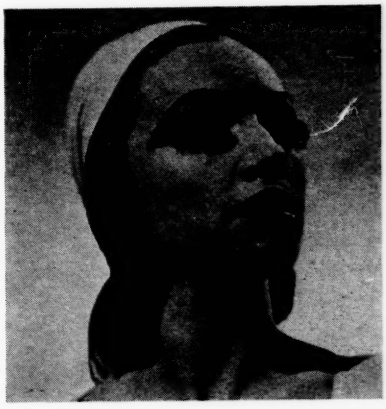


The Canadian Civic Ballet runs the gamut from ballet to modern. At the left Mila Hromova and Linda Keogh in a modern plastique contrast with the harlequinade by the trio at right.

The Volkoff Canadian Ballet has already sent its young artists out into the world. Alla Shinshkina is now dancing in "The Merry Widow" and Elizabeth Johnstone is building a civic ballet in Ottawa.

Practically every summer Mrs. Volkoff arrives in New York with some members of the Canadian ballet. Many of them are perfectly content to return to their glamorous local ballet after they see the rush and tumble, the confusion and neurosis of the big city.

(continued on page 20)



Janet Baldwin was a skater until she met Boris Volkoff and decided to become a ballet dancer.

LIFTING YOUR OWN FACE

Benefits of facial exercises like the "Nosey Elf" can be seen in the before and after photos of Elizabeth Gilfillan.

Dancers have a way of looking one-half their age when most people are worrying about looking fat and forty and not very fair. Of course, it's mostly a dancer's consistent daily exercise that does the trick but it is also partly psychological.

Contemplation of beauty, associating yourself with beauty and continually expressing beauty in your own person all work miracles against the onslaught of age.

Just start to dance and notice how that frown between your eyes disappears, that droop to your mouth gives away to smiling corners. Lifting and tossing the head increases the circulation in the faces, makes the skin glow and the eyes sparkle.

Remember a natural smile and all the good feeling that goes with it is nature's own face lift.

Watch a child's face if you would keep young. You notice their mouths are always soft and held forward and up. Not tense, compressed and down at the corners the way most adults are these days. The child's eyes are open wide and his brows are serene while most grown ups squint and pucker their brows.

Today we can buy little conveniently cut court plasters called "Frownies" to flatten out our wrinkles and hold up the corners of our mouth while we sleep.

Before you go to bed sit before your mirror and relax the strain in your face, do a few exercises and go to sleep with the rejuvenating blood already circulating. Of course, sleep without a pillow so the blood can continue to circulate freely.

In the morning twenty-five dashes of cold water start the day right. Use a thick soft washcloth in each hand to save time and cover the whole face each time.

Whistling in the bath is a good exercise for lips and counteracts that smiling wrinkle at the corners of the mouth which often gets too deep as we grow older.

Give yourself this test, by checking the following list to see what you need to work on.

A—CONTOUR

THIN FACE

Hollow cheeks... Angular chin...
Tight lips.... Sunken temples....
Throat tense..... Flat cheeks.....

Nathalie Krassovska, ballerina of Monte Carlo Ballet Russe, showing the youthful, uplifted facial contours which are inspired by dancing.

FAT FACE

Double chin..... Jowls (dip).....
Flabby tissue.... Relaxed lips....

B—LINES

FOREHEAD

Horizontal lines.. Vertical lines..

EYES

Crows feet at corners of lids.....
Circles under eyes..... Puffs.....
Hollows.....

NOSE

Horizontal lines at top of nose....
Line from nostril to mouth.....

CHEEKS

Line in front of ear.. Smiling lines
Elongating dimples ....

LIPS

At corners of lips.. On upper lips..
On lower lips....

NECK

Horizontal lines under ear.....
Vertical lines at front.....

C—EXPRESSION

Drooping lips..... Frowning.....
Set tense mouth.. Narrowed eyes..
Relaxed eyelids... Staring eyes...

D—SKIN

Sallow..... Blackheads.....
Muddy..... Whiteheads.....
Oily..... Pimples.....
Dry..... Chafed.....

E—MISCELLANEOUS POINTS

EYES

Sagging lids, Upper.... Lower....
Eyes, themselves, sunken.....
Eyes, themselves, protruding.....

NOSTRILS

Flared..... Pinched.....

(continued on page 22)

HATS OFF TO ICE

The current ice show at the Center Theatre is one of New York's big attractions. Bernice Oehler's delightful, imaginative skaters are: Lucille Page in top hat handstand; Lucille Page, Geoffe Stevens, Carol Lynne, skating on hat brim; Rudy Richards, Claire Wilkins, and Alice Farrar, the Boogie Woogie skaters out of the hat; Gretle and Robert Uksila as Popeye and Olive Oyl; Peggy Whight and Fred Griffith in an adagio; one of the Brandt's cooing at the horse, James Sisk and Joe Shillen, and peasant boys skating a rhapsody with Russian flair.

BALLET INTERNATIONAL OPENS

photo: Earl Leaf

Andre Eglevsky tops his own top notch record as the star dancer of Ballet International.

In spite of the colossal blunder of putting its worst foot forward at its debut, the Ballet International has proven conclusively by its subsequent performances that it has many of the essentials that could make it the hope of the ballet world.

The question is now, can it correct and live down its widely heralded mistakes quickly and completely enough to make good its great possibilities.

First, a ballet company unlike a social week-end party can not be nonchalantly arranged on the spur of the moment. Rather it takes weeks and months of the most carefully thought out, well ordered plans and the most laborious preparations and rehearsals. Only those who really love the dance for itself can ever hope to have any fun out of organizing a ballet company.

Second, the personnel of a ballet company should be chosen not by its connections but by long, thorough and absolutely fair tryouts. This method would have enabled Ballet International to have had all excellent dancers, whereas now there are some mediocre (and worse) dancers who constantly pull down the artistic level of the whole company.

But we are duly thankful for such stars of the first magnitude as Andre Eglevsky, Viola Essen, William Dollar and Marie-Jeanne. Never has there been stronger, lovelier dancing than these principals have given in their performances. As soloists, Katia Geleznova, John Guelis, Helene Constantine, Francisco Moncion and Constance Garfield stood out not only for their excellent performances but for their youth and future promise.

On the choreographic side the company has something to be proud of. It chose its classics well, its traditional choreographers wisely and to its everlasting praise be it said that it did give a chance to half-dozen new creators in the dance field. But again if that old American custom of the wide open tryout had been honored it might have brought to light many mute inglorious Fokines and some of them might even have been able to finish up their ballets on time without the wasteful and expensive display of emotional pyrotechnics that went on at some of the Ballet International rehearsals.

photo: Halsman

A scene from Edward Caton's colorful ballet "Sebastian," to music by Gian Carlo Menotti.

The greatest tragedy of Ballet International was the lack of a strong, experienced and imaginative leadership, one that could envision the repertoire as a whole, harmonize and proportion each part to the success of the entire enterprise in spite of the pressure from temperament, politics or who said what!

The best of artists go off on aesthetic tangents, and even welcome a stern and benevolent captain who insists, no matter what the sacrifice, on keeping all on a steady, even keel to success. This means cutting down long drawn-out ballets, ruthlessly postponing, even dropping those which are not ready for performance. It means coordinating music, decor and production even at the expense of hurting sensitive artistic egos. Specifically this means that if two decor artists go in for the same color scheme, one must choose another or both must cooperate, so lavender and old lace won't be the order of the evening.

Esprit de corps is probably the most important asset a ballet company can have. Certainly a ballet house divided against itself can not long survive. But now for the specific ballets:

"Swan Lake" was bromidically produced but beautifully danced. There never has been a more exquisite Swan Queen than Viola Essen, a more romantic prince than Andre Eglevsky. These young dancers present the most beautiful, classical and poetic pair in the ballet world today. Their dancing alone is worth the price of admission.

CONSTANTIA

"Constantia" choreographed by William Dollar, music; by Chopin. This is a one act

Viola Essen, lovely young American, soars into that rare galaxy of exciting prima ballerinas.
photo: Earl Leaf

FIRST SEASON

by LUCILE MARSH

classic ballet to Chopin's concerto in F minor. Chopin wrote to a friend October 3, 1892: "I have — perhaps to my misfortune —already found my ideal, whom I worship faithfully and sincerely. Whilst my thoughts were with her, I composed the Adagio of my concerto." His ideal was Constantia Gladowska, a pupil of the Warsaw Conservatory; the Larghetto of the concerto is Constantia musically idealized.

"Constantia" is equally outstanding as a classical ballet of today. It was hardly to be expected that such a subtle masterpiece of choreography would be universally appreciated any more than a Bach fugue is expected to bring down the gallery, but wonders will never cease, ovation is accorded to this high blown ballet at almost every performance.

photo: Earl Leaf

Decor by Marcel Vertes features pink columns in Mme. Nijinska's ballet "Brahm's Variations."

Its fluency of movement, its fidelity to the musical form, the variety and invention of its sequences, to say nothing of the unity and inspiration of its choreographic pattern put it, without question, among the ballets that will remain. The dancing of the choreographer, Bill Dollar, adds a further unity and fidelity to the whole, reaching its height in an adagio with Marie-Jeanne that is among the most intricate and beautiful in dance history. Marie Jeanne was at her lovely best.

Both Dollar's dancing and his choreography sings of the future. It is richly influenced by past and present styles but it is not dominated by any of them. Here is a really American classicist of whom we can be proud.

It is good to hear that Bill Dollar has "The Five Gifts of Life" almost ready for presentation and is working on "The Last Flower" for a later date. It is fortunate that Ballet International has a dancer-choreographer who can produce ballets that get over by their choreography alone, without anything but a plain backdrop and the simplest of costumes. Dollar can also rehearse his own ballets in a refreshingly calm and efficient manner. All these qualities make him a rare and economical asset to Ballet International.

photo: Earl Leaf

This decorative scene is from "Pictures at an Exhibition," Madame Nijinska's successful ballet which depicts dramatic Russian scenes and characters to the music of Moussorgsky.

SEBASTIAN

"Sebastian" choreographed by Edward Caton, music; by Gian Carlo Menotti. "Sebastian" takes place in Venice at the end of the 17th Century. A young nobleman falls in love with a beautiful courtesan who is leading a very scandalous life. His two sisters, outraged by their relationship, which they are unable to prevent, and offended by the insolence of the courtesan toward them,

(*continued on page* 20)

Simon Semenoff's poetic ballet, "Memories," to Brahm's music, celebrates romantic episodes which linger in the dreams of the old composer as he recalls the loneliness of his life.

photo: Earl Leaf

BALLET INTERNATIONAL

(*continued from page* 19)

resort to an old magic practice to destroy her. They build a wax figure, covering it with a veil belonging to the courtesan, and now and again thrust long pins through it. Whenever they strike the wax image, the courtesan feels, in her own body, a corresponding pain from the terrible stabs of their pins. The sisters' Moorish servant, who has been watching the proceedings with horror, being himself secretly and uselessly in love with the courtesan, decides out of his naive love for her, to sacrifice himself in order to save her life. During the sisters' absence, he removes the wax statue and puts himself in its place under the veil. The unknowing sisters, upon their return, resume their vengeful incantation. Again and again they thrust the jeweled pins into the living flesh of the motionless Moor, until, at last, struck through his heart, he falls at their feet.

Of the new ballets, "Sebastian" has the most dramatic and colorful libretto. The most spectacular and flamboyant decor and it is so expressively and excitingly danced by Essen and Moncion, that it survives its grave flaws of choreography and production. It has no unity of style, thought or choreography, and it is unbelievably repetitious. But moments of gifted, expressive choreography continue to appear throughout. That Caton is able to carry drama into choreographic form is proven by the eloquent solo dance of Viola Essen in which she reacts to the thrusts of magic of the wicked sisters. Most of the choreography, however, is erratic, unfinished and without distinction.

The aristocratic sisters are choreographed like fish wives, the courtesan like a princess. Moncion as the slave managed to pull his long drawn out dance sequences together by sheer concentration and artistic feeling. (A great find, this lad born in the Dominican Republic and raised in New York City).

PICTURES AT AN EXHIBITION

"Pictures at an Exhibition" choregraphed by Bronislava Nijinska, music; by Moussorgsky. The essentially Russian spirit of Moussorgsky's music is the basis of this ballet. Madame Nijinska says: "I have tried to imagine how I would have staged Moussorgsky in one of the Russian theatres today. A luxurious production, complete with rich scenery and costumes, would not only be impossible to obtain, but would also be strange and unacceptable to the Russian audience. This audience, with its unusual creative inspiration, refined, furthermore, by the experience of recent events is able to accept the essential spirit of a work of art without the addition of lavish production details."

Scenes: 1) Festival, 2) Roaring of the Wild Beasts, 3) Orchard Love, 4) Dance, 5) The Ox-Cart and The Drinkers, 6) Playtime, a) Mother Hen and Her Chicks b) Market, 7) Catacombs, 8) Baba Yaga — (Russian Witch) and 9) Great Gate at Kiev—Ringing of Bells.

Nijinska's best ballet so far is "Pictures at an Exhibition." Here, she is at home in Russian scenes and does an expressive and architectural job of her choreography.

BRAHMS VARIATIONS

"Brahms Variations" choreographed by Bronislava Nijinska, music; by Brahms; Decor; Marcel Vertes. A choreographic composition taking its form from that of the musical variations. Part I. In Olympus, Apollo, the god of the arts, creates the sublime harmony of poetry, and inspires those about him. Part II. On Earth, the Artist strives to reach and obtain this divinity, and through the medium of technique, virtuosity, and sensitivity creates his art.

"Brahms Variations" is academic and without future. It is further confused by the chic, irrelevant decor.

BOLERO

"Bolero" choreographed by Bronislava Nijinska, music; by Ravel. Ballet International is presenting Nijinska's original version of "Bolero," which was first done by her in Paris in 1928 for Ida Rubinstein, who had commissioned Ravel to write the music. The scene is laid in a cave, the hideout of the gypsies, where a girl dances to the rhythm of the bolero. Incited by the onlookers, she jumps on to a table, continuing the dance which becomes more and more passionate and seductive.

"Bolero" should not have been resurrected unless it was also to have been revived. It probably was daring in Paris in 1928, but time marches on. From now on Spanish ballets will have to be danced by Spanish dancers to succeed. Even the robust glamour and good dancing of Katia Geleznova could not save the ballet.

When there is a beautiful, exciting and authentic young Spanish dancer like Maria Theresa Acuna available, why not have her in Ballet International to carry the Spanish roles?

SENTIMENTAL COLLOQUY

"Sentimental Colloquy" choreographed by Andre Eglevsky, music; by Paul Bowles. This ballet is inspired by the Paul Verlaine poem of the same name.

"In the old park, solitary and cold
Two spectres invoke the past.
Their eyes are dead; their lips are soft,
And their words are whispers.

In the old park, solitary and cold
Two ghosts are walking past.
'Do you remember our old ecstasy?'
'Why do you want me to remember it?'
'Always your heart beats when you
hear my name—'
'Always do you see my soul in your
dreams
'No.'
'Ah, the beautiful days of happiness
when our lips were joined.'
'It is possible.'
'How blue was the sky and how great
the hope . . .'
'Hope disappears towards the black sky.'
Thus they walked over the scattered wheat
fields
And only the night heard their words.

"Sentimental Colloquy" in its present form is not ready for production in any sense of the theatre and should not have been presented.

LES SYLPHIDES

"Les Sylphides" choreographed by Michael Fokine, music by Chopin. "Les Sylphides" is a translation into dance form of the essence of Chopin's music. It had, at its first presentation, a standard romantic setting, the coming to life of images in the composer's mind. In 1908 it became the suite of dances we know today, and Diaghileff changed the original title, "Chopiniana," to "Les Sylphides."

"Les Sylphides" opened the program on the first night. Since then it has had many lovely performances and Marie-Jeanne has certainly proved herself a real ballerina.

Yvonne Patterson's Taglioni like elevations and extensions deserve special mention.

PRINCE GOUDAL'S FESTIVAL

"Prince Goudal's Festival" choreographed by Boris Romanoff; music by Anton Rubenstein. There were dances by Tamara, Goudal's daughter; the young prince, fiancee of Tamara; Grouzin girls, Lizginies, Aphasties and Emiritinies.

This ballet (a revival not a world premiere) was expensively costumed and lavishly produced, but the ballet was conspicuous by its absence. The choreography was tame, tedious and trite. Even when producing a new ballet on an old theme, it is important that it be better than similar ballets already well-known. In the case of revivals, they should only be the best. Therefore, it would have been much better to have chosen Fokine's brilliant choreography of the "Prince Igor" dances.

MEMORIES

"Memories" choreographed by Simon Semenoff, music; by Brahms.

"An old musician remembers his life.
He worshipped the spirit of a woman
When she yielded to another's desire,
He gave her up for his music.
She remains only a dream."

"Memories" is based on a story by Winthrop Palmer.

Semenoff in his new romantic ballet "Memories" proved himself a choreographer of distinction. He has

imagination, poetry, feeling and style. Semenoff also shows a dancer's flair for varied sequences and brilliant use of his dancers' abilities. For instance, his variations for Guelis set that gifted young dancer off to perfection. His choreography boasts inventiveness, harmony, balance and dramatic unity.

It is clear why we need a new ballet company when Semenoff has been trying for years to get someone to let him produce a ballet. We will look forward to his next dance creation with anticipation.

Summing up, it is evident that Ballet International is a valuable addition to the dance world. It has shown it can take well deserved bad reviews, dig in and go right on giving better performances every day. Right now it is giving performances that are too good to miss. It is also continuing to present new ballets every week and this alone is a reason for being.

Special commendation must be given to the musical department so excellently handled by Alexander Smallens and George Schick.

We congratulate Ballet International on the issuing of half-price coupons for student tickets for matinees to the thousands of ballet pupils in New York who are eating their hearts out to see the new company but can't afford the high prices. It is fitting and proper that this youngest (and also most youthful) ballet company should build a following of youth.

Ballet International has established the first resident ballet theatre in America and we hope it will not give up until it is also the best in the world.

As DANCE Magazine goes to print Ballet International scores another hit in the delightfully witty new ballet, "The Mute Wife," a first ballet by the young American dancer, Antonia Cobos. The season will be extended to Xmas Eve when the company will leave for a tour.

photos: Earl Leaf

The stag line, Messrs. Eglevsky, Youskevitch, Constantine, Goudovitch, Orthwine, Laufman. Viola Essen with distinguished fellow artists and impresarios: Donati, Vertes, Hurok, Dali, and George de Cuevas who gave the party and gave us the Ballet International. The Misses Marsh, Essen, Orthwine with Oumansky, Murray, Orthwine, Constantine, Eric, Celli, Semenoff at DANCE Magazine's Table. Three graces from the company are: Misses Leporska, Mikuta, and Geleznova. Mme. Nijinska and Viola Essen chatting away with the popular de Cuevas.

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Jan. 7—Kansas City, Mo. (*eve. only*)
Jan. 8—Emporia, Kans.
Jan. 10—Tulsa, Okla.
Jan. 11—Oklahoma City, Okla.
Jan. 12—Dallas, Texas
Jan. 13—Dallas, Texas (*mat. & eve.*)
Jan. 14—Dallas, Texas
Jan. 15—Shreveport, La.
Jan. 17—Birmingham, Ala.
Jan. 18, 19, 20—Atlanta, Ga.
Jan. 22—Montgomery, Ala.
Jan. 23—Knoxville, Tenn.
Jan. 24—Chattanooga, Tenn.
Jan. 25—Nashville, Tenn.
Jan. 26, 27, 28—Louisville, Ky.
Jan. 29—Evansville, Ind.
Jan. 30—Travel
Jan. 31—Springfield, Ohio

CIVIC BALLET IN CANADA

(*continued from page* 15)

The cry now is to save the youth—keep it off the streets, etc. Those who know youth, know there is no better way to satisfy and control adolescents than by building up their love of and participation in creative art projects.

Our greatest post-war problems will be orientating our youth to the new and saner program of life. There is no medium more powerful than the local art project, and no expenditure that will bring richer, more satisfying rewards to the whole community.

Surely after the war, communities will be wise enough to get behind such worthy cultural projects to keep their youth at home where they belong.

A civic ballet is the best investment a community could make for the health and happiness of its youth. In a local company young people can give their talent and enthusiasm toward building the cultural life of their own communities. In the big cities this precious energy and ability is more often than not frustrated, wasted, diverted into cheap and worthless activities.

Our plea to the local communities is keep your beautiful, talented youth at home. Let your boys and girls build their dreams into reality where they can lead wholesome, happy lives while they are doing it.

In order to do this, however, the community will have to get back of local art projects with sound, financial support. Properly handled the investment need not be large but the profits will be the greatest in the world — a happy, wholesome youth, and a community life enriched and inspired by the arts.

Groups like the Volkoff Canadian Ballet have done the first real pioneering and self sacrifice. It is time now for the communities to step in and spend some money to make the cultural project a permanent ornament to this community.

It is only in these local art projects that the future of the dance is assured and even more important, it is only by a rich cultural life in the small community that we will ever be able to keep our most gifted youngsters at home working out their destinies in a normal life instead of wasting their youth, beauty, talent and enthusiasm in the artistic maelstrom of our decadent big cities.

LIFTING YOUR OWN FACE

(*continued from page* 18)

And now it is time you met Elizabeth Gilfillan. Here is an expert who is not willing to do things by halves. She believes that every dancer should have a routine of exercises to keep her face young just like she has exercises to keep her waist firm and her ankles slim. She has worked out just such a routine, but we will let her tell her own story.

Elizabeth Gilfillan is a woman with snow white hair and an amazingly young face and figure as you see in her picture.

"I suppose you came to count my wrinkles," she said as she greeted us.

"You'll find only one," she said.

"Don't people ever doubt your age?" we asked.

"It's too bad they didn't bother with birth certificates on the Indian reservation where I was born," she answered, "But look at this."

Out came her passport, 1938. A sad faced old woman looked out from the black frame.

(*continued on page* 28)

Czech dances and Strauss waltzes as done by "Foxhole Ballet" now dancing for troops abroad. Members: Anitra Upton, Tatiana Semenova, Anna Andrianova, Grant Mouradoff, Ginee Richardson.

COLLEGE DEGREE vs. DANCE CAREER

by EARL LEAF

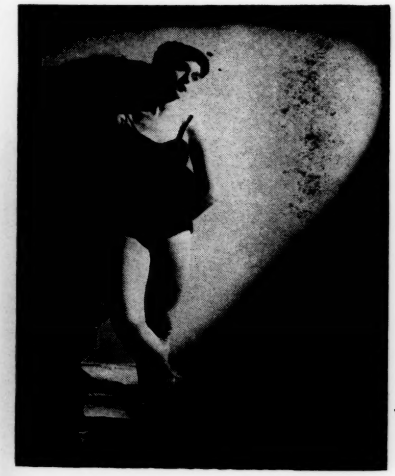
An interview with a young dancer who has found the solution to this problem.

Dance vs. College is an issue which faces many parents and their bewildered offspring when the time comes for a decision on the future of the young student. Parents are often inclined to insist upon completion of a formal education before specialization for a career. However, the youngster who is ambitious for a dance career knows it may be too late to start the inspiring drudgery of dance instruction, especially in ballet, after she has graduated from the university.

Marion Keats, member of the corps of Ballet International, managed to solve that problem to the complete satisfaction of herself and her parents. Now she is very grateful to her parents for insisting that she go to college.

The charming, 19-year-old Marion, whom artists and photographers like to call the "Renoir Girl" because her eyes, facial expression and skin-tones are like a painting of the old French master, told DANCE Magazine the story how she did it and how she believes any youngster can do it.

In this unusual photo taken during rehearsals for Ballet International, it is easy to detect Miss Keats' resemblance to a romantic Renoir.



First, she says, the student must accept the situation and make up her mind to eliminate all extra-curricular activity on the campus in order to concentrate on dance during her so-called leisure hours.

It is necessary to select a school in or near a big city where there are outstanding teachers and schools. Marion entered Barnard College, Columbia University, in New York City, at the age of 16, and studied ballet under various teachers including Mikhail Mordkin, Edward Caton, Nimura and Mme. Nemtchinova.

Barnard College has an excellent dance department under Marion Strang where athletic skills as well as dancing abilities are developed, but it was not sufficient for one intent upon a ballet career.

Marion took two hours of ballet classes every day and four hours on Saturdays, reserving Sundays for all her accumulated school homework. School hours were from 9 or 10 a.m., until 3 or 4 p.m., and her dance classes usually lasted from 5 to 7 p.m.

Under such a strenuous regime, she says, it is obviously impossible for the average girl to become an honor student, but it is possible to be a good student. Marion always received good marks at school.

"One learns to develop a capacity for working very fast," she says. "When it is necessary, one learns to read rapidly, write quickly, think nimbly, move smartly and make the most of one's valuable time. At first it took me hours to write a composition but I learned to knock one off in twenty minutes— and a pretty good one at that. I learned how to read three times as fast as before. I finished all my homework on Sundays without a lot of suffering and struggling over the job.

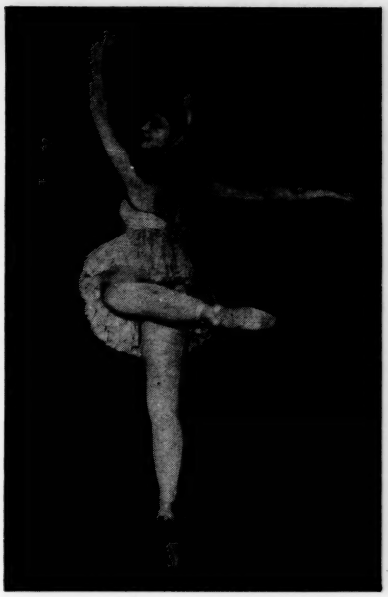


photo: Earl Leaf

This photo of Marion Keats proves she knows how to arabesque her way through classical ballets as well as through college classes.

"It can be done. Anyhow the most important thing is not the marks but the actual knowledge and foundation a young girl receives in college. College increases her intellectual and political awareness, endows her with a broad vision and outlook on life, gives her a certain maturity and, for one who loves the dance as much as I do, it teaches that there are other things in the world besides dancing."

Marion believes any youngster who has the opportunity should attend college for at least two years, while studying her dancing. If the chance then comes along to dance on the professional stage after two years of formal schooling, she should take it as I did "because if you wait too long to dance professionally, you might become stale and academic."

But Marion is going to do just what she advises other young dancers now on the stage to do. She is going to finish her education and get her degree through university extension work.

Dancing, she says, "is the most important thing in my life just now—but there are other important things, too."

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News, Cues and Hullabaloos

Winners of the annual dance auditions held at the Y.M.H.A. were: JESSICA FLEMING, EVA DESCA GARNET, JOAN MILLER, RHEBA KOREN and SHIRLEY WIMMER . . . ANGNA ENTERS is now on an extensive tour before beginning a term contract with M.G.M. in January . . . OLGA LUNICK, DANCE Magazine's October cover girl, is appearing in DAVID WOLPER'S new musical comedy, "Glad To See You" which opened in Philadelphia.

Dancers will want to read ANTON DOLIN'S article titled "Recorded Ballet Music" in the December issue of the Victor Record Review accompanied by pictures of him and ALICIA MARKOVA . . . PAUL DRAPER opened an engagement in the Wedgwood Room of the Waldorf-Astoria, Wednesday, November 29th.

RAGINI DEVI with LITIA NAMORA and INDRANI gave a highly entertaining and colorful program of Indian dances at the Barbizon-Plaza Hotel.

Ragini Devi gave an exposition from Natya Sastra with gesture themes, mime episodes and plastic moods of Katha-kali dance drama and other classical modes.

This served to introduce the meanings of the various gestures and movements. The audience could then enjoy identifying the wily cobra, the undulating fish, the stately peacock, expressions of respect or love, or the ponderous balance of the elephant's walk. In India, Ragini Devi says it is a great compliment to tell a woman that she walks like an elephant.

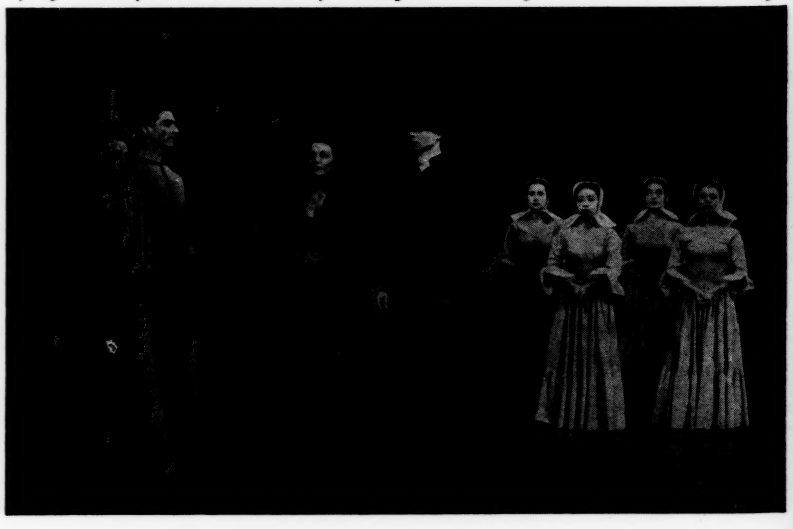
The silken rhythm of Naga Tala, the cobra dance by Ragini Devi, Indrani and Litia Namora, was the outstanding number of the evening.

MIRIAM MARMEIN'S program on November 9 at the Barbizon-Plaza Hotel contained several new numbers. "And So To Bed" was the amusing take-off of the glamour girl's nightly beauty ritual, which included applying face creams, putting up pin curls, taking measurements, exercising energetically, etc.

"Get Your Man — 1892 Version" was a clever pantomime of the bike riding, card playing, tea serving Miss who becomes a Mrs. As "Pierrot Encounters the Doctor" she portrayed a dejected clown who becomes a hypochondriac and ends by digging his own grave.

Miriam Marmein gave a dramatic presentation of "Daughter of Herodias" and an imaginative, rhythmic one in "Marine Fantasy."

Martha Graham, Erick Hawkins and company as they appeared in their new work "Appalachian Spring" at the premiere at the Library of Congress in Washington in honor of Mrs. Coolidge.



Dorothy Lawton consults with Constantine during hanging of his recent exhibit of dance photos.

As usual Miss Marmein gave a sprightly and worthwhile evening of dance which has made her a popular dance attraction throughout the country.

The Museum of Modern Art will open an exhibit titled "From Sketch to Stage" which will illustrate the various stages of a production from its first conception to the completed performance. Ballet is represented by the Ballet Theatre's production of Tudor's "Romeo and Juliet". GEORGE AMBERG of the Dance Department has arranged the exhibition.

EDWIN STRAWBRIDGE and Company presented the "Adventures of Johnny Appleseed" in a free dance recital November 16 at The American Museum of Natural History . . . HUAPALA and her dancers, HELEN DUROSKA, HELEN GRIVAS, MAUD KNOWLES, EVELYN PEARSON and BEVERLY PUTNAM presented a program of dances sponsored by the Red Cross at the Green Haven Disciplinary Barracks, Englewood, N. J. on November 7 . . . Huapala and her dancers also appeared at the Folk Dance Festival at Arlington Hall on November 10.

The DUNCAN DANCE GUILD presented programs at the Y.M.H.A. on October 29th and November 12th . . . DEE TURNELL, eighteen-year-old ballerina, has just reported for work at RKO Radio Pictures.

VERA CASPARY, erstwhile editor of

(*continued on page* 26)

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NEWS AND CUES

(*continued from page 25*)

MacFadden's Dance Magazine, is the author of "Laura" which was first a magazine serial, then a best selling novel, and was a recent feature screen attraction at the Roxy Theatre . . .

You hear a lot about rivalry between dancers. Well there is plenty of fine camaraderie too. ALICIA MARKOVA went backstage and congratulated VIOLA ESSEN warmly on her dancing. FREDERIC FRANKLIN went backstage at MARIA THERESA ACUNA'S recital, introduced himself and told her how much he enjoyed her dancing.

CONSTANTINE is now back in Los Angeles after a month's visit in New York during which time he was feted and dined by all his friends who tried in vain to lure him to stay on indefinitely.

VIOLA ESSEN began the festivities with a delightful after rehearsal cocktail party held at her home. Her mother arranged for the guests the most delectable Bulgarian delicacies. Viola was especially glamorous in black velvet and orchids.

WALTER E. OWEN concluded the festivities in his studio at which the whole ballet world seemed to be present.

Those from Ballet Theatre were: NORA KAYE, MIRIAM GOLDEN, MURIEL BENTLEY, MARGARET BANKS, JUNE MORRIS, DOREEN OSWALD, NICHOLAS ORLOFF, JOHN KRIZA, JOHN TARAS, TODD BOLENDAR, DIANA ADAMS. From Ballet International: ANDRE EGLEVSKY, VIOLA ESSEN, SIMON SEMENOFF and NATHAN BAKER. Others present were SONO OSATO (to be in "On the Town"), BAMBI LINN ("Oklahoma"), ALLYN ANN MCLERIE ("One Touch of Venus"), NINA POPOVA ("Merry Widow"), LEDA ANCHUTINA, JAMES STARBUCK ("Song of Norway"), GEORGE ZORICH (appearing in "Rhapsody"), SALLY KAMIN, VITALE FOKINE, EARL LEAF, DANCE Magazine photographer, RAOUL RENE DU BOIS, BERNARDO SEGALL, VICTOR ELMALCH and DIAN SOYERS, but we could go on and on.

LA MERI and Company presented the premiere of "Chitra," a play by Rabindranath Tagore on December 5 and 6. It will also be presented on December 12 and 13 with "Alborado del Graciosa". La Meri and Company also gave a free dance recital of "Story Dances of Many Lands", "Animal Dances of Many Lands" and "Dances with noise-making devices" at the American Museum of Natural History on November 18.

CHIN WONG danced the famous Chinese Sword Dance at the Chinese Independence Day celebration at the Waldorf . . . LARRY CEBALLOS was dance director of Republic Pictures' new movie "Flame of Barbary Coast."

KATHERINE SERGAVA, dancing star of "Oklahoma" gave an after theatre party in honor of EUGENE BERMAN and BEATRICE LILLIE. Miss Lillie has just returned from a five year stay in England. Those present were: BETTY GARD, DR. ALEXANDER GALPERSON,

Radio City's corps de ballet with soloists Hilda Eckler and van Grona, interpret Gershwin's "Rhapsody in Blue" in a gorgeously produced, spectacularly choreographed "American Rhapsody"

London film producer, and RUDOLF ORTHWINE, publisher of DANCE Magazine. ANTON DOLIN, ALICIA MARKOVA, Sergava's husband BERNARD SZYNCER, and many other notables of the art world.

FRANK COLEMAN writes from Montreal, Canada, that MARINA SVETLOVA, ALEXIS DOLINOFF, ADRINA OTERO appeared there in recitals recently . . . BORIS ROMANOFF will stage a special dance sequence for a Christmas production of "Hansel and Gretel" . . . The Ballet Theatre has already appeared in Montreal and Ballet Russe de Monte Carlo will appear in a series of performances later in the season.

We've heard about absent-minded professors. You know the kind that kiss the cat and put their wives out for the night. Well, we've heard a lot about egotistical self-centered dancers too. If you can top this one, let us know.

A dancer brought in some pictures the other day and while here complained that DANCE Magazine wasn't interested in him. We reminded him that we had had an item about him the month before. "Didn't he subscribe to DANCE?" "No," was the reply.

But he would like to buy the one in which he was mentioned. We sold it to him after we had shown him the item. He reached for the scissors and out came the item with his name in it. He left the magazine on the desk and went out smiling.

Now we know why some dancers have such a hard time getting along in the world. Because, you see, there are other people in it besides themselves!!!

Let's get back to our news. MARY LEE SMITH, from the Washington National Ballet is now dancing with the New York Civic Opera Company . . . ROSARIO AND ANTONIO will give a recital at the Needle Trades School on December 16th . . . Eastern Co-operative League made excellent use of folk dances of many lands to tell its story in the Co-Op Centennial Pageant "In The Hearts of Men" for the Freedom Fund Rally held at Hunter College on November 11th.

VERA-ELLEN, has been signed by Samuel Goldwyn for the picture, "The Wonder Man," starring DANNY KAYE

photo: New York Times

Lisan Kaye as Limelight in "Quest for Color," in the fashion show, "Fashions of the Times."

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LIFTING YOUR OWN FACE

(*continued from page 20*)

"You've come a long way since then," I acknowledged.

She smiled exultantly, "I'm still thrilled by a compliment," she said, 'I've only been getting them recently."

"But what about when you were young?"

"No." She was emphatic. "When I was seventeen I was so homely and awkward and shy that I was the only one in the Junior Class who wasn't asked to be an usher at commencement. It nearly killed me. But now I've been asked to model in a fashion show! Wouldn't my pretty classmates of the last century be surprised! (I suppose they're old ladies now.) It's never too late if you're serious."

"Why haven't I heard of you before?"

"Oh, for the last forty-two years I've been sitting on a piano stool (thirty-five years at Chalif's) playing for dancing classes, and nobody ever noticed me until lately. Why should they? I was a sight. My face was drawn down, furrowed and bedraggled looking. My figure was settled too and was glorified in all the wrong places. Then I set to work with facial exercises and got after my figure. I'm not a Venus yet, I know, but give me time. I'm still improving. A year from now my contours will be smoother and younger. You see correct exercises tighten up the muscles that lift the contours and bring back one's younger face and figure. Nearly every woman was good looking at eighteen and that young face is always with her, hidden away somewhere, and it can be brought back. But she has to do the work herself. I just wish you could see some of my pupils before and afterwards."

"Doesn't it take a lot of time to lift your own face?" I asked.

"Oh, no," she was positive. "Fifteen minutes a day will do wonders, but, of course, the more you practice the faster it will lift."

"Now actually how long does it take?" I asked.

"That all depends," she said. "A woman of twenty-nine with little shadows coming by her mouth can usually lift it very quickly. And I firmly believe that it would never have to fall again. But I haven't had forty years to try it out. An older woman has to practice more and it takes longer to firm up her face. Feel of my cheeks."

They were hard and firm as a girl's.

"Would everyone improve as much as you have?" we asked.

"I can't promise how much," she answered. "But I can tell you positively that a good practicer always does improve, and will start to improve immediately. First she will look rested, then healthier, then younger and younger. But I can never tell how much younger."

"I should think that face exercises would make wrinkles," I ventured.

"Not if it is done correctly," she answered.

"Oh, I wish all women would realize how important it is to keep a young face. Then there would be fewer husbands roaming afield."

"I suppose you could tell a lot of tales," we suggested.

"Oh, yes," she answered. "A middle-aged pupil of mine got younger and married a man nine years younger than herself. She said she wasn't afraid to either, because now she knows how to keep her face lifted until the end."

"When we lose back teeth the cheek often hollows but then we can thicken our cheeks and build out our faces more or less. If you exercise your arm it bulges doesn't it? Well, so do your cheeks. Beauty lost through illness can often be brought back. And how personality blossoms out when a woman knows that she is getting better looking every day. Of course, they all want to be better looking when the men come back from the war, but what surprised me is that women also want their children to be proud of them."

Here is one of Miss Gilfillan's fifty famous face lifting exercises.

The Mouth Rejuvenator

The benefits of this exercise are: (1) making a full, rosebud mouth; (2) thickening the upper lip (especially necessary if teeth have been lost); (3) lifting the chin; (4) tightening the skin of the neck.

The exercise: Purse the lips in the whistling position, then relax their edges to spread them out like a flower, and at the same time lift the mouth until it actually bumps against the nose and meanwhile try to smile. You

Dorothie Littlefield, in the "Song of Norway"

can't smile, but the effort will harden and lift the cheeks. Think up, up, up, everything up.

The All-Over Lift

Wrinkle up the nose, simultaneously doing the "Mouth Rejuvenator," and thinking of lifting the outer part of the cheeks too. Keep the upper eyelids wide open (though blinking) and lift the eyebrows a little, just enough to prevent them from being dragged down into a frown. In other words compel the eyebrows to stay in their natural place, though they will want to come down.

Begin their exercise from below (slowly) and feel the muscles of the whole face pushing up and contracting strongly. Hold this lifted position strongly tensed for about fifteen counts, then relax gradually, trying to leave the face up where it is.

Hold the skin flat (to prevent wrinkling) by placing the thumbs in grooves by the mouth, the forefingers on the crow's feet and area below, and two fingers lightly on the lower eyelids, without pressing.

If you do this correctly you will see your whole face rise bodily in one movement, and you will look very cute, with your chin all crinkly, your button of a mouth up under your nose and your eyes peering out like a little elf. You will want to laugh, and I hope you will, for laughing always makes one look younger.

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XMAS STORY

(continued from page 6)

the vision and decided to look again to see if it was still there. He ran lightly up the church steps and crept softly to the doors, but before he could put his eye to the wide crack, the doors opened and a stern voice spoke, "Why do you peek into the Church of Our Lady?"

Jere' was so frightened when he saw the figure of an old monk standing in the doorway, that he fell on his knees and begged for mercy, explaining that he had once seen a vision through the crack in these doors and hoped to be again favored by the Lord. The monk smiled and put his wrinkled hand on the boy's shoulder.

"Come," he said, and his voice was now soft and kind, "the Blessed Virgin has need of the pure in heart to worship at her shrine."

Jere' suddenly remembered what his mother had told him. One day the Lord spoke to Jeremiah and said, "Thou shall go to all where I send thee", and Jere' believed that the Lord was speaking to him through the words of the wise old monk so he left the world of gold and silver coins and went with the monk into the monastery.

For the first few months of his new life, Jere' lived in the happiness of being chosen by the Lord. But as the Winter softened into Spring, he began to feel the Lord had chosen him in vain. Brother Francis wrote such hymns for the Holy Virgin that the chapel seemed to ring with a heavenly chorus. Brother Paul painted such pictures of the Blessed Mother that the chapel seemed to glow with her living presence. Brother Pierre offered such prayers in her chapel that even Jere', who understood not a word of Latin, burst into tears of contrition. Even the aged Brother Sebastian, who could no longer see, told the younger monks words of wisdom to write in the Holy Books.

Only he, Brother Jere', could do nothing worthy of the sweet and beautiful Blessed Virgin, so he sat before the kitchen fire and wept. It was here the old Abbot found him, the same who had brought him into the monastery, and it was to him, as usual, that Jere' unburdened his sorrow and disappointment.

"Be not downcast," said the old monk. "It is not what we do for the Virgin but the spirit with which we do it. If you give the best you have, if your soul goes with the gift, the Virgin will be happy. Why, here within these very walls, not so long ago, there was a little hunchback who could neither walk nor talk. But each day for his devotion, he would crawl to the feet of the Virgin and make the sign of the Cross. That was all he could do. But when the little fellow died a cross of light appeared upon his head and by this miracle we knew his soul had been accepted."

From that day on Jere' was the happiest of all the monks. His eyes sparkled, his skin glowed and his spry little body darted here and there with the nimbleness of a fairy elf. He spent long hours alone in the cell and the monks knew he had found happiness in dedicating himself completely to the adoration of the Virgin.

The months passed quickly now and

Earl Leaf snaps away at the ballet rehearsals of Billy Rose's "Seven Lively Arts." Top: The corps de ballet being coached by Anton Dolin. Spectators are Alicia Markova, Anita Stewart, Vincenzo Celli, Mr. Eaton and Lucile Marsh. Middle: Dancers are drilled by Alicia Markova. Bottom: Anton Dolin, Alicia Markova rehearse their roles with corp for this ballet blanc.

soon it was again the night before Christmas. The monks who had spent the day in prayer and fasting now entered the chapel in a solemn procession to await the dawn of Christ's Birthday. When the great bell finally rang out, twelve times, the monks arose from their knees and lifted their voices in a song of rejoicing.

It was long after midnight when the monks again returned to their cells and Brother Francis made the last rounds to lock up the monastery for the night. As he passed the chapel he thought he heard the refrain of a vulgar little street song, but surely no one would dare to sing such a song within the sacred walls of a monastery. But there it was again, and this time he could even understand some of the words, but still scarcely believing his own ears, he opened the door of the chapel and looked in. The sight that met his eyes set him trembling with horror. Brother Jere', dressed in the gaudy costume of a street minstrel, was standing on his head before the Virgin, juggling five golden balls with his feet and singing the most impudent of street songs. Before the horrified Brother Francis could decide what to do, Jere' finished the song and sprang lightly to his feet.

"Ah, most pretty of all Ladies, so that one pleased you, did it!" Brother Francis heard Jere' say as he bowed flippantly before the Virgin. "But just wait until you see the next one. You remember, sweetest of all Ladies, that I promised to do a new and more wonderful trick for you each feast day. This is the greatest feast day of all so now you shall see the greatest trick of all. And I hope you know, darlingest of all Ladies, that only the best of tumbling minstrels ever dare try this dangerous trick, and none that I ever saw or heard about have ever done it with as much skill as I am about to do it for you now. Look close, adorablest of all Ladies, for it is all over in a moment. But, of course, you have only to smile at me and I will do it all over and over again."

Brother Francis could endure no more. He closed the chapel doors and fled to fetch the Abbot that this sacrilege might be stopped at once.

(*continued on Page* 32)

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XMAS STORY

(*continued from page* 31)

But as he ran through the halls, breathing hard and saying his beads, the other monks heard him and came from their cells and ran with him to the Abbot's room. There, Brother Francis announced that a terrible sacrilege was taking place in the chapel and they must all hurry to save the Blessed Virgin from further insult.

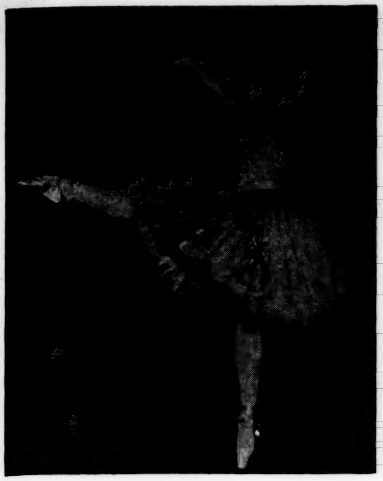
But when they reached the chapel and flung open the doors, such a sight met their eyes that they stood transfixed and unable to utter a word. Brother Jere' had just flung his body into the air and there it seemed to hang whirling over and over like a pinwheel on a string. Then suddenly it crashed to the stone floor with such a sickening crushing of bones that the monks involuntarily covered their eyes to shut out the sight of a tortured human body. When they looked again, miracle of miracles! the Blessed Virgin herself was kneeling beside the little form and with her own sacred mantle covered his agonized face.

The monks now fell upon their knees and bent their heads until they touched the cold stones of the floor, but they felt no cold for the chapel was warm and sunny with the presence of the Living Virgin.

When they finally dared raise their heads, the Virgin was once more standing on her pedestal looking very remote in the shadowy light of the hundred flickering candles.

The monks now crept forward and they saw Jere' was lying as if in peaceful slumber with a smile of complete happiness on his lips. The old Abbot bent down to take him in his arms but Jere's devout little heart was stilled, so the Abbot let him lie at the feet of his beloved Virgin while the monks knelt and sang the Te Deum.

It was then they discovered the final evidence of the miracle. Encircling Jere's head as he lay on the dark floor was a glittering halo made of five golden balls.



SONIA ORLOVA

Another ballet dancer who is making good on the Broadway stage is lovely, raven-tressed Sonia Orlova, formerly with Col. de Basil's Ballet Russe, who now has a speaking and dancing part as "Miss Anders" in the hit musical show "Song of Norway."

Miss Orlova can speak some Russian, she uses a Russian name professionally and even looks Russian, but she is a 100 per cent American girl and is proud of it. She hails from Canton, Ohio, and her real name is Betty Lou Reed but she was asked to take a Russian name when she entered the Ballet Russe. Her teachers here were Serge Nadejdin and Igor Schwezoff. In Europe she studied under Princess Keschinska and Mme. Priabrajenska.

Miss Orlova toured with Col. de Basil in Europe, America, Australia and Latin-America, leaving the company in Cuba to return to her native land. She was chosen at auditions for the New Opera Company's first season here and danced for eighteen months in "Rosalinda". She joined "Song of Norway" a few days before the show opened here.

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A DANCER'S SCRAPBOOK

(*continued from page* 11)

los Ciebas", the first time, told Vania Psota that at last she saw some real dancing in the part of the bird.

My part in the third movement of "Choreartium" is really fun to do and have a chance to do chaine turns across the stage several times, also jump and be coquettish. In the fourth movement I dance with Nina Stroganova. Nina is simply adorable in "Graduation Ball".

This morning we slept till 11:30 A.M. and went to the theatre. Jasha and I did a class and did he give me a good work out! Whew! He had no mercy because we have no performance or rehearsal so we worked for an hour and a half and I feel like a million dollars now. This afternoon we packed most of our clothes as we are leaving for Buenos Aires tomorrow. Please write me from now on at the Teatro Avenida, Ballet Russe, Buenos Aires.

I guess that's all for now so I'll close and write you from Buenos. Take good care of yourself and have a good time.

All my love,

YOUR BABY

P.S. Please excuse my writing as I was in a hurry.

P.S. Enclosed is the cover of one of the magazines here and on it is a picture of me.

This by the way was a gorgeous cover of Moussia on the Mundo Uruguayo in full color, July 1944.

It is interesting that Moussia was taught all types of dancing in her mother's school: rhythmic, acrobatic, character, tap and ballet. Her instruction on toe was wisely deferred until

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she was thirteen years old. Careful investigation still proves that an all-around dance training is the best background on which to specialize later.

Moussia's scrapbook also proves the old truth that the only way to truly possess anything is to relinquish it. Moussia's mother has been wise and unselfish in her love for her daughter. She relinquished her over and over again and yet she possesses her more completely than most mothers ever have possessed their children, for Moussia loves her mother deeply and freely with spontaneity and joy unspoiled by forced gratitude or rebellion against prolonged domination. How I wish every ballet mother could read this scrapbook and see how wise, how profitable it is to let your daughters grow up and be on their own as mature, happy, self-reliant young artists instead of the peevish, rebellious, insecure children in their twenties, whom we see in the dance world, still tied securely to their mother's apron strings.

In conclusion we will present Moussia's latest press notice which shows more clearly than anything we could say how popular this little North American ballerina is in South America.

"Moussia ought to or should be queen of dancing. She is the first love of all. Even the stars of the screen cannot compare with her.

"When she appeared here before, we were attracted by her. She was a child, so plump, a baby so round and pretty. Now she has returned, grown up as Mrs. Roman Jasinski. There is such progress in this rubious Russian that nothing can stop her.

"Outstanding for her performance in 'Sylphides', 'Choreatium' and 'Prince Igor'. The youthful dancer was lauded for her fluid movement and tenderness, and her fondness in portraying her roles.

"Moussia has a gentleness for all and those wishing to see something beautiful outside of the presentation of the ballet would see with respect how this little scamp teaches or corrects one of her colleagues who is new in the company.

"We think that Moussia should go as an Angel Guardian, clad in white, a crown on her head and with pointed little shoes to the war front dancing between trenches.

"The soldiers would then leave the trenches, the wounded would get cured, cunningness would become expertness in living and the war would be at an end. Moussia, quite happy, would then bring the soldiers one by one and hand them over to their mothers."

(Translated from an article written in Portuguese by Castillo Branca in Brazil)

Season's Greetings

To our many friends in the dance world, a message of greeting and thanks. We greatly appreciate the confidence you've shown in us through the year now drawing to a close. May the year to come find a world at peace in which we can continue our most pleasant relationship.

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BALLET THEATRE

Ballet Theatre is now on the road after a most successful New York season at the Met.

Ballet fans welcomed back Tatiana Riabouchinska and David Lichine in Lichine's ballet, "Graduation Ball". The audience found Riabouchinska just as entrancing as ever with her fairy-like lightness, grace and vivacity, and Lichine quite as engaging and romantic. "Graduation Ball" is a delightful genre ballet that will always be a popular closing number.

"Waltz Academy" by Balanchine was disappointing. It presented some interesting and difficult dance sequences and that was about all. After all these don't make a ballet.

The glamorous Toumanova proved she had lost none of her brilliant dance technique by her movie experience. However, she had substituted brittle sophistication for her erstwhile youthful tempestuousness.

Alicia Alonso stood out as star material every time she came on the stage. Johnny Kriza and Harold Lang are both coming along fast. We didn't see enough of Nana Gollnar, Rosella Hightower made good in every opportunity she was given, and so it goes.

With its varied and extensive repertoire of ballets and its excellent dancers Ballet Theatre ought to buckle down and develop its talent into a solid, permanent American company, instead of going back to the star system. It should also hold itself up to the standard of producing at least three new, worthwhile ballets every year, and here again it should look for young, American choreographers.

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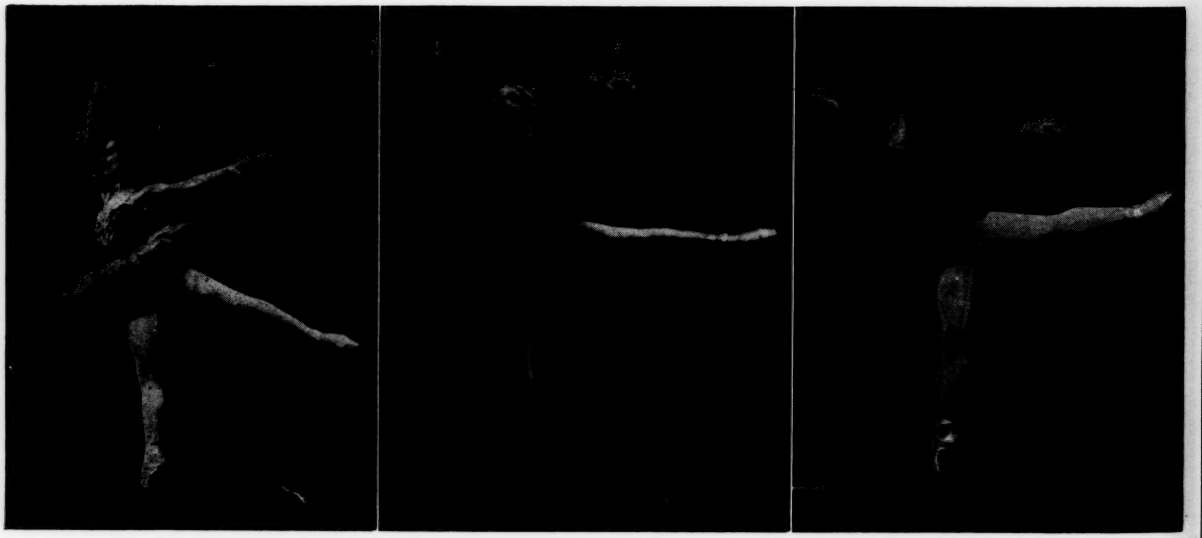
More famous arabesques for your scrapbook. L. to R.: Tatiana Toumanova in her celebrated long-held arabesque; Alicia Alonso as the Bluebird, and Yvonne Patterson as she does it in "Constantia."



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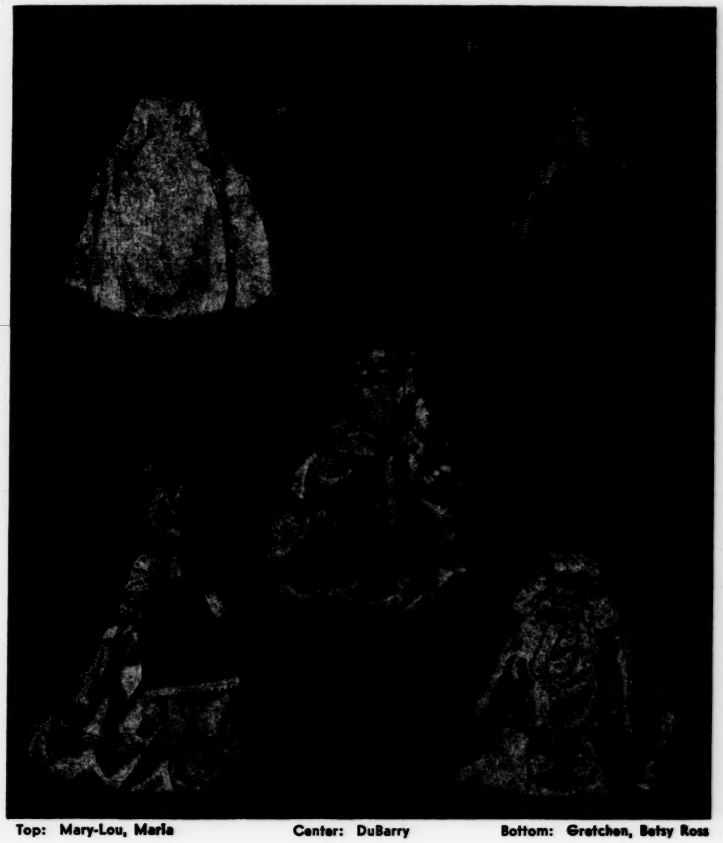

Top: Mary-Lou, Maria Center: DuBarry Bottom: Gretchen, Betsy Ross

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